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Music Magazine

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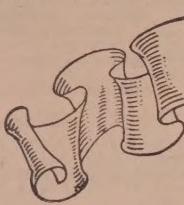
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JOSEF HOFMANN



THE WORLD OF MUSIC



LEOPOLDO MUGNONE

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

JOSEF HOFMANN is making a tour of Europe this season. He was to have been soloist with the Berlin Philharmonic Orchestra under Wilhelm Furtwängler; but both he and Jacques Thibaud, the eminent French violinist, have cancelled all German engagements. Both artists announce that this action has been taken in accord with the protests of other internationally known artists against the attitude of the Nazi government towards their colleagues of certain other nationalities.

THE PASDELoup ORCHESTRA of Paris offered on October fourteenth a festival program devoted to Russian music, under the baton of Louis Hasselmans. Works by Moussorgsky, Rimsky-Korsakoff, Stravinsky, Balakirev and Koubitsky were presented.

AT THE ARGENTINA THEATER of Rome the season of opera opened on October 18th, with a repertoire including such new works as the "Corsareca" of Pasquale, "La Rotella" and "Donna Lombarda" of Cigognini (first prize works in the triennial competition), and the "Pinotta" of Mascagni for its première in Rome. Of more familiar works there are announced "La Fanciulla del West" by Puccini, "Cavalleria Rusticana" by Mascagni, "La Traviata" by Verdi and "La Belle Helene" by Offenbach.

THE BACH FESTIVAL of Bethlehem, Pennsylvania, with Bruce A. Carey again conducting, will present for this spring of 1934 event, the great contrapuntalist's "Christmas Oratorio" in celebration of the two hundredth anniversary of its composition, and the colossal "Mass in B Minor."

JASCHA HEIFETZ is reported to have made plans for a six-weeks concert tour throughout Russia in the spring of 1934. It now is seventeen years since he played in his native land.

THE COLONNE ORCHESTRA of Paris gave on October fourteenth a Berlioz-Wagner Festival Program devoted largely to selections from the "Damnation of Faust" of Berlioz and the "Prelude and Love-death from "Tristan and Isolde." Mme. Martinelli was the soloist, in arias of Marguerite and Isolde.

THE BOARD OF DIRECTORS and Council of the National Federation of Music Clubs met on October 22nd and 23rd at St. Louis, with Mrs. John Alexander Jardine presiding. Among the activities stressed for promotion were a reformation and improvement of radio programs, the support of symphony orchestras, the support of choral organizations and festivals, and the support of American artists in the musical field.

GRAND OPERA in a grand manner is to be the vehicle for the opening of the new six-million-dollar Auditorium and Civic Center of St. Louis. One hundred thousand dollars have been pledged as a guarantee fund for ten performances in three weeks. Claudia Muzio, Coe Glade and Mario Chamlee are announced as leading artists, and Gennaro Papi will conduct.

EDWIN ARTHUR KRAFT celebrated a quarter of a century of service as organist of Trinity Cathedral of Cleveland, Ohio, with a recital on November sixth. He maintains two regular series of recitals at the cathedral, one at five of each Sunday and another at eight-fifteen of the first Monday evening of each month.

THE DAYTON MOTHER SINGERS is a chorus of one hundred voices, at Dayton, Ohio, led by Mrs. Charles A. Funkhouser. It has sung at the Century of Progress Exposition (Ohio Day) at Chicago, and for the National Convention of Parent-Teachers Association at Washington, D. C.

AN YSAË FESTIVAL is in consideration at Brussels, to be under the auspices of the Conservatory, where forty-seven years ago he became head of the violin department. The expenses of his studies in Paris were born by the Belgian Government, which had faith in his ability to reflect honor upon his native land. Wise investment!

MAURICE RENAUD, who was a bright star in the operatic firmament of the Manhattan Opera Company of Oscar Hammerstein, died on October 16th, in Paris, at the age of seventy-one. Naturally a baritone, his voice was of such compass that his successful rôles ranged from the Falstaff of Verdi and the Don Giovanni of Mozart through the Beckmesser and Kurwenal of Wagner. He shone conspicuously for aristocracy of style, a keen sense of the drama, and a personality both magnetic and forceful; so that in his prime he was one of the greatest of living artists.

DUSOLINA GIANNINI won a success that was little less than sensational when she recently sang her first performances of the title rôle of "Carmen" in a guest engagement at the State Opera of Berlin. It was at the same time her début as a singer of the German language, her many previous appearances in German opera houses having been in Italian opera in Italian.

IMPORTANT BROADCASTINGS of the season are to be the entire series of Friday afternoon concerts of the Philadelphia Orchestra under Leopold Stokowski's direction. They will be given over the Columbia Broadcasting System, from two-thirty to four, eastern standard time. Added to these, there will be a fifteen-minute program by this orchestra, over the same system, each evening of the week with the exception of Sundays.

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS of Philadelphia, with Ben Stad as its founder-director, gave its Annual Festival on November sixteenth. Compositions of the early seventeenth to the early eighteenth centuries were interpreted on instruments partly authentic and partly skillful reproductions of instruments of that period.

THE OPERATIC ART THEATER of Chicago, with Edoardo Sacerdoti conducting, has as its aim the production of opera in English with American singers. Its season at the Goodman Theater opened with a performance of Mozart's "Don Giovanni," which was well received by the critics and public; and later there have been three presentations of "La Traviata."

A COPYRIGHT DECISION of October 4th, from the Court of Appeals of London, makes restaurants and similar places in the British Empire, that use radio for entertainment, liable for copyright fees if they tune in on copyright music. An appeal to the House of Lords is considered.

AMERICAN COMPOSITIONS presented on early programs of the season by the Philadelphia Orchestra, with Leopold Stokowski conducting, were a suite by Roger Sessions, from his music for *The Black Maskers*, a play by Andreyev, and a "Concerto Sacro, No. 1" for strings and piano, by Werner Josten, which was played on October 24th, with the composer at the piano.

OTTO KLEMPERER, now leading the Los Angeles Philharmonic Orchestra, has brought suit against the Nazi German Government, for services he was prepared to render as conductor of the Philharmonic Orchestra and the State Opera of Berlin, for which his contract was to have continued till 1937.

DONIZETTI'S "LA FAVORITA" had a revival on October 6th, when it was given at the Hippodrome of New York, by the Chicago Opera Company (a name seemingly used with no good reason). This tuneful work had not been heard in New York since given at the Manhattan Opera House some dozen years ago; and not since 1905 has it been heard at the Metropolitan.

ARTHUR W. QUIMBY, organist at the Museum of Art of Cleveland, Ohio, and Melville Smith are playing the complete organ works of Bach, in a series of programs which began on October 25th, 1933, and will close with Easter, April 1st, 1934. The two organists alternate at the console, Mr. Quimby having inaugurated the series.

AN ORTH MEMORIAL PROGRAM, consisting of compositions of the late John Orth and L. E. Orth, was given on November 13th, by Phyllis Latiots Hanson, pianist, before the Pianoforte Teachers' Society of Boston.

MAESTRO LEOPOLDO MUGNONE has announced that he will give the artistic treasures accumulated in his long and brilliant career, to the Museum of La Scala, Milan, and to the Royal Opera and the Conservatory of Naples. The legacy includes letters by Verdi, Massenet, Mascagni, Leoncavallo and Strauss, and also a voluminous correspondence of Puccini.

"**EMPEROR JONES**" the as yet unclassified operatic venture of Deems Taylor, drew more than twelve thousand to its two recent productions in Los Angeles, with Lawrence Tibbett as the ill-fated *Emperor*.

ROSSINI'S "WILLIAM TELL" has been given a considerably "touched up" revival at the State Operá of Berlin, with its text revised by Julian Kapp and its musical score by Robert Heger, in an effort to approach nearer the spirit of Schiller. Into the score of Rossini were introduced fragments from the master's "Tancredi," "Mose in Egito," "Otello" and "Zelmira," and the whole ended with a *Hymn to Liberty*. Shades of Rossini!

THE NATIONAL THEATER of Prague inaugurated its musical season with a performance of a ballet by Bohuslav Martiník, the pioneer of pure music in Czechoslovakia.

THE BELFAST PHILHARMONIC SOCIETY (Ireland) opened its sixtieth season with a late October program devoted mostly to compositions by living composers. Bravo, Belfast!

THE BOSTON SYMPHONY ORCHESTRA has undertaken an unusually ambitious itinerary for the present season. Among the cities it already has visited and to which it has yet to play, are Chicago, Buffalo, Columbus, Dayton, Ann Arbor, Schenectady, Pittsburgh, New York, Brooklyn, Washington, Baltimore, Hartford, New Haven, Worcester, Northampton, and, of course, its regular Boston and Cambridge series. This is the tenth season for Serge Koussevitsky as its conductor.

DR. J. LEWIS BROWNE, organist, composer, and director of music in the Chicago public schools, passed away on October 23rd, in that city. Born May 18, 1866, to a London organist, he was brought to America at the age of six, studied here and abroad, and in 1902 won a musical doctorate from New York University. He had filled many positions of honor, including organist of the Holy Name Cathedral of Chicago, conductor of the Atlanta Symphony Orchestra and of the Atlanta Festival, and soloist at the St. Louis and Jamestown expositions and at the Academy of St. Cecilia of Rome.

(Continued on page 65)



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| 10708 | Saviour Like a Shepherd Lead Us (2 part)—Wardur. | .12 |
| 20287 | By Babylon’s Waters (2 part)—Smart | .08 |
| 5984 | How Lovely Are Thy Dwellings (3 part) | .08 |
| 10477 | Oh, for a Thousand Tongues to Sing (2 part)—Great | .10 |
| 20301 | Praise the Lord (2 part)—Baines. | .12 |
| 10479 | Guide Me, O Thou Great Jehovah (2 part)—Baines. | .10 |
| 20234 | I Heard the Voice of Jesus Say (2 part)—Ruthven | .10 |
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| 15671 | The Lord Is My Shepherd (2 part)—Smart | .08 |
| 10156 | O, Jesus, Thou art Standing (2 part) | .10 |
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| 20899 | When His Salvation Bringing (3 part) | .12 |
| 35031 | I Shall Not Pass Again This Way (3 part)—Hengster-Durst | .12 |
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| 10155 | Come, Let Us All Rejoicing (2 part)—Wardur. | .10 |
| 10478 | Alleluia, Song of Gladness (2 part)—Grant | .10 |
| 20291 | Sweet Is Thy Mercy (3 part)—Barnby-Bliss | .06 |

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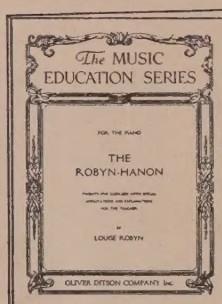
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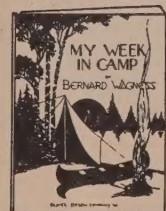


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CHARLES GREGOROVITCH—B. Petrograd, Oct. 25, 1867. Violinist. Pupil of Wieniawski, Dont, Joachim. Has toured Europe and America. Frequent appearances with Berlin Philh.



GREGORY I.—B. Rome 540. Pope from 590-604. Noted reformer of R. C. Church. As far as by him and other authorities this work (*Gregorian Chant*) remains unchanged to this day.



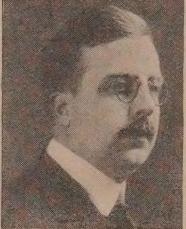
ALEXANDER TICHONOVITCH GRETCHANINOV—B. Moscow, Oct. 18, 1856. Distinguished comp., Pupil of Rimsky-Korsakov. Has written operas, symphonies, much church music, etc.



ANDRÉ ERNST MODESTE GRÉTRY—B. Liege, Belgium, Feb. 8, 1741; d. near Paris, Sept. 24, 1813. Noted comp. Wrote many opas. Considered the fdr. of school of Fr. comedy-opera.



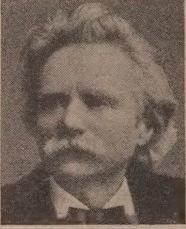
URSULA GREVILLE English coloratura soprano, editor, comp. Has appeared in England and U. S. For some years has been editor of *The Sackbut* music magazine, published in London.



FRANK HERBERT GREY—B. Phila., Nov. 15, 1883. Comp., cond. Harvard grad. Studied at N. E. Cons., Boston. Writings include successful musical comedies and many fine songs and pia. pcs.



DAN GRIDLEY—B. Los Angeles, Cal., Jan. 9, 1891. Tenor. Studied in Los Angeles and N. Y. Has appeared with Chicago Symp., N. Y. Philh., Handel and Haydn Soc., Boston.



EDWARD HAGERUP GRIEG—B. Bergen, Norway, June 15, 1843; d. there Sept. 4, 1907. Distinguished comp., pianist. Wrote many racially characteristic wks., incl. "Peer Gynt Suite."



CHARLES T. GRIFFES—B. Elmira, N. Y., Sept. 17, 1884; d. N. Y., April 9, 1920. Comp., pianist. Studied in Berlin. Wrote songs, piano pieces, orch. and choral works.



ELLIOT GRIFFIS—B. Boston, 1892. Comp., author. Studied at Ithaca Cons. and N. E. Cons. Has written piano pieces, works for violin and piano, songs, essays, poems, etc.



CHARLES E. GRIFFITH—B. Wilmington, Del., Nov. 1, 1892. Music ed., violinist. Mus. ed., Silver, Burdett & Co. Mus. Ed'n Exhibitors Ass'n pres. Oriental mus. recitals. (Glen Ridge, N. J.)



YEATMAN GRIFFITH—B. Cincinnati, O., April 14, 1874. Bass singer, teacher. Studied in Berlin. Has conducted vocal master classes in London and U. S. Teacher of *Florence Macbeth*.



FRANÇOIS GRIMALDI—Comp. Native of Naples, Italy. Has written interesting teaching and recital pieces for piano, also a trio for violin, cello and piano.



C. HUGO GRIMM—B. Zanesville, O., Oct. 31, 1890. Comp., cond., org. Son of C. W. Grimm. Prof. of composition and org. at Cincinnati Cons. Orch. wks., chorus numbers and songs.



CARL W. GRIMM—B. Dayton, O., June 8, 1863. Comp., author, org., pianist. Has taught in Cincinnati since 1893. Author of valuable text books, harmony and theory works.



JULIUS OTTO GRIMM—B. Pernau, Livonia, Mar. 6, 1827; d. Münster, Alfred. Dram. comp. Studied in Paris and Naples. Wrote over 30 comic operas, dram. scenes, and about 50 songs.



ALBERT GRISAR—B. Antwerp, Dec. 26, 1808; d. near Paris, June 15, 1889. Dram. comp. Studied in Paris and Naples. Wrote parts especially for her.



GIULIA GRISI—B. Milan, July 23, 1811; d. Berlin, Nov. 29, 1869. The leading dram. soprano in Paris and London for many years. Bellini and Donizetti wrote parts especially for her.



HENRIETTA DIPPAN GRISWOLD—B. Broad Brook, Conn. Comp., pianist, teacher. Pupil of W. G. Smith, J. H. Rogers. Has written for piano, voice, or organ. Res. Sharon Center, O.



PUTNAM GRISWOLD—B. Minneapolis, Dec. 23, 1875; d. N. Y., Feb. 26, 1914. Dram. bass. Studied London, Paris. Appeared at Covent Garden, Berlin, N. Y. Noted Wagnerian artist.



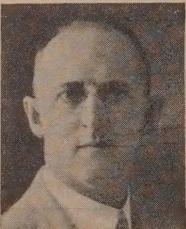
FERDE GROFÉ—B. N. Y., 1892. Comp., cond. Played viola in Los Angeles Symp. Orch. His wks., such as "Tabloid," "Grand Canyon," mark a radical treatment of modern orch. score.



JOHAN HENDRIK GROLLE—B. Amsterdam. Violinist, director, educator, author. Studied in Europe. Former dir. of the Curtis Institute, now dir. Settlement Music School, Phila.



AGATHA BACKER GRÖNDHAL—B. Holmestrand, Norway, Dec. 1, 1847; d. near Christiania, June 4, 1907. Comp., pianist. Pupil of Liszt and Kjerulf. Wrote piano pieces and songs.



FREDERIC GROTON—B. Poughkeepsie, N. Y., Aug. 21, 1820; d. London, May 28, 1900. Critic, ed. Knighted for distinguished work on the encyclopedic Dictionary of Music and Musicians.



GEORGE GROVE—B. Clapham, Surrey, Eng., Aug. 13, 1820; d. London, May 28, 1900. Comp., cond., pianist. Studied at Paris Cons. Taught at Schola Cantorum, Paris. Has writ. symphonic poems, songs, piano pieces.



GABRIEL GROVLEZ—B. Lille, France, 1879. Comp., cond., violinist, pianist. Studied at Paris Cons. Taught at Schola Cantorum, Paris. Has writ. symphonic poems, songs, piano pieces.



RUDOLPH GRUEN—B. St. Louis, Mo., Feb. 16, 1900. Comp., pianist. Pupil of Bauer and Hause. Has appeared with Elman and Furtwängler. Now cooperating in recitals for two pianos. Res. N. Y.



LOUIS GRUENBERG—B. Russia, 1883. Comp. Pupil at Vienna Cons. Works played in leading orchestras. His Opera "Emperor Jones" prod. by Met. Opera Co. (1932), a sensation.



SIEGFRIED E. GRUENSTEIN—B. Charlestown, Ind., Mar. 26, 1877. Publ., org. Founder (1909) and publisher, editor of *The Diapason*, publ. in Chicago. Past V-pres., N. A. O.



JAKOB GRÜN—B. Budapest, Mar. 13, 1837; d. Vienna, 1916. Viol., tchr., Pupil of J. Böhm and Hauptmann. Mem. fac. Vienna Cons. Among his pupils were C. Flesch and F. Kneisel.



ALFRED GRÜNFELD—B. Prague, July 4, 1852. Comp., pianist. Studied at Kullak Acad. Berlin. Made extended concert tours. European and U. S. Works incl. an operetta, piano pcs., etc.



HEINRICH GRÜNFELD—B. Prague, April 21, 1855. Cellist. Bro. of Alfred. Mem. fac. Kullak Acad. Berlin. Has given many concert appearances. Now teaching and writing in Los Angeles, Cal.



HOMER GRUNN—B. West Salem, Wis., May 5, 1880. Comp., pianist. Studied in Chicago and Berlin. Has made many concert appearances. Now teaching and writing in Los Angeles, Cal.



PAULO MESDAG GRUPPE—B. Rochester, N. Y., Sept. 1, 1891. Cellist. Lived in Holland 20 yrs., studying at Hague Cons. Has appeared with leading orch. and ensembles. Res. N. Y.



FRIEDRICH GRÜTZ-MACHER—B. Dresden, Mar. 1, 1832; d. Dresden, Feb. 23, 1903. Comp., cellist, tchr. First cond. of Gewandhaus Orch. at 17. Many concert tours. Orch. & ensemble wks.



FULGENZIO GUERRINI—B. Italy. Operatic cond. Has conducted in leading European opera houses and in America with San Carlo Opera Co. and Phila. Grand Opera Co., and others.



JEAN-PIERRE GUIGNON—B. Turin, Feb. 10, 1702; d. Versailles, Jan. 30, 1774. Comp., violinist. Studied in Paris. For many years in the King's service. Wrote concertos and sonatas.



NANETTE GUILFORD—B. N. Y. City. Soprano, accomplished pianist. Début with Metro. Opera Co. Sang title rôles of many operas. Has made frequent concert appearances.



ALEXANDRE FELIX GUILMAIN—B. Boulogne, Mar. 12, 1837; d. Meudon, Mar. 30, 1911. Noted comp., org. Many yrs. in Boulogne, Th. Was considered head of mod. Fr. Sch. of Org. composers.



DAVID WENDEL GUION—B. Ballinger, Tex., Dec. 15, 1865. Comp., pia., tchr. Studied in U. S. and Vienna. His org., pia. and vocal wks., and arrang. of folk tunes and cowboy songs, are notable.



FERNAND GUMBERT—B. Berlin, April 21, 1818; d. there April 6, 1886. Comp., vocal tchr., critic. Opera singer at Cologne, Th. Then settled in Berlin. Some of his songs very popular.



ADAM GUMPELTZHAIMER—B. Trostberg, Bavaria, 1559; d. Augsburg, Nov. 3, 1625. Church comp. In 1581 he became cantor in Augsburg. His writings were of a very high order.



"CAVALIERIA RUSTICANA" AT THE STATE OPERA OF BERLIN

Dramatic Justice to Opera

WE HAVE recently received from Berlin a photograph of the new production of "Cavalleria Rusticana" at the Royal Opera. If you have ever visited a small town in Italy, you will find it difficult to believe that the picture we present herewith is not an artistic photograph of what one may see there almost any day. More than that, it has an atmosphere that only Father Time or an artist of high refinements and trained experience can produce. It is as different from most of the stage settings of "Cavalleria Rusticana" as the scenery in a tent show of "Uncle Tom's Cabin" is from a fine Broadway production.

In recent years some producers are giving more and more attention to the theatrical side of opera. This is especially true in Germany. The production a few years ago of Johann Strauss's "Die Fledermaus," by Max Reinhardt, in the Deutsches Theater in Berlin, was one of the most extraordinarily beautiful performances in the history of opera.

What Reinhardt actually did was to conceive of the Strauss opera as a delightful comedy to be produced with all of the modern facilities of the theater, which has now a wholly different artistic and electrical-mechanical background, a background unthinkable in the days of flickering gas jets and hand power. In addition to this, he selected a cast of actors who were unknown as singers. These actors all had fine singing voices and they were especially trained for the singing rôles. The effect was delightfully natural and spontaneous. The performers did not look or act like puppets suspended and operated by the strings of tradition.

The trouble with most opera production of today is that it is back in the gas jet period. The dramatic phases of opera are all too often neglected for the musical features. If the singers and

the orchestra of those earlier days were passable, the scenery and costumes might be those of the country "opry" house or small town stock company type. We remember one performance of "La Traviata" in which practically all of the furniture was painted on the back drops.

These things put a strain upon the imagination, which makes it impossible for even the most tolerant opera goer to endure. In these days of superb stage productions there is no reason why modern operas might not be put on with all the ensemble of a fine theatrical production, so that there may be a genuine dramatic thrill which, in the opera of today, almost never happens.

Poor acting and unauthentic and poorly done scenery and costumes are among the reasons why opera in America, with many, has become a social obligation rather than a genuine enjoyment. Many of the "decorations" of the Metropolitan Opera and the old Chicago Opera were excellently conceived, but the proscenium openings and the auditoriums have been so immense that it is impossible to give the intimate effect that the smaller operas demand. They look as might Tom Thumb at the far end of a circus tent.

We have need in America for an *Opéra Comique*, where music, combined with genuine dramaturgy, can be heard and viewed. The writer recollects very few operatic performances where he has enjoyed the dramatic thrill that comes to one after a masterly spoken performance of "Hamlet," "Ghosts" or "Cyrano." The indications are, however, that operatic art is tending in the direction of finer stage presentations, so that the combination of music and the drama that Wagner dreamt of may become a reality, without the creaky, stiltedness of the old-fashioned theater. America

will never get the most from opera until it realizes that certain works were composed for small auditoriums and others for large auditoriums. The Paris Grand Opera covers an area of three acres, with splendid buildings, but the actual auditorium seats only two thousand, or about one-third the number of the International Music Hall of Roxy's Radio City, Rockefeller Center in New York, which is probably the finest theater for great spectacles ever built.

Without mechanical amplification, which many musicians still look upon very dubiously, an auditorium of thirty-five hundred to four thousand seating capacity is almost the limit for a large opera house. Human eyes and ears are very variable in their receptivity, but the normal person in a larger auditorium is often at a loss to enjoy the effects of a work of the "grand" opera type. The intimate works are often given in these huge theaters, but usually they are all out of place. They make us think of performances of "Twelfth Night" in a stadium.

In many European centers there are two opera houses of very different types (sometimes adjoining each other). One is designed for spectacles and the other for intimate operatic performances, such as "Cavalleria Rusticana." This smaller opera house permits one to see the faces of the actors and encourages the performers to put dramatic expression into their parts, which they could not do if they were obliged to sing in an enormous theater with operatic traditions which make them appear as marionettes. To many of the auditors, who must see the singers at a great distance, as the performers' arms go up and down like impassioned railroad semaphores, the effect is more ridiculous than romantic.

In Munich, for instance, there are three opera houses, each with a distinct purpose. The first is the National Theater on the Maximilianstrasse. This is the grand opera of Munich. Here, for example, one would see a performance of Mozart's "Don Giovanni." Immediately adjoining this National Theater is the former "Royal Court Theater," which is a much smaller building adapted to Mozart's sparkling lighter operas. The Prinzregenten theater in another part of town is a stone replica of the opera house at Bayreuth and is devoted to the Wagner music dramas.

Apart from the great singers heard in the Wagner operas, very few artists have ever seemed to give much attention to securing a real dramatic effect. Among those who have paid homage to the Muses of Thalia (Comedy) and Melpomene (Tragedy) as well as to Euterpe (Music) are Calvé, Lehmann, Tamagno, Maurel, Bispham, Garden and Scotti. Not all operas permit rational dramatic interpretation. Some of the old Italian libretti are so absurd that anything but the conventional routine would be laughable. A few of the operas may apparently be given with equally fine effect in both large and small houses. One of these is the marvelous Debussy-Maeterlinck "Pelléas et Mélisande" which we have long since resolved is the opera supreme.

LITTLE LISZTS

AT LEAST one country of the world has chosen as its chief hero a musician. That country is Hungary, and the hero is Ferencz Liszt. (The Hungarians smile when you call him Franz. They would just as lief have you translate the name into its equivalents in other tongues, such as Francesco, François, Francisco, Francis or Frank.) The Magyars recount their great national figures from Zoltan to the present, but they never reach the heights of enthusiasm until they hear the magic name of Liszt.

There is another group to whom the name of Liszt is the precious talisman to the halls of the great. These are the Liszt pupils (De Beaufort recounts a partial list of seventy) and the Liszt "grand-pupils" of whom there must be thousands, including the editor, who studied with two pupils of the Zauberkünstler of the keyboard. There was a time when the mere mention of the words, "pupil of Liszt," was as great a guarantee of musical excellence as the sterling mark on silver.

This lank figure, with the unforgettably incandescent eyes and the long hirsute banner, became the picture of keyboard genius in the middle years of the nineteenth century. Not even the leonine Rubinstein, with his impetuous Slavic-Semitic force,

could equal the flights of the Magyar Liszt, now quixotic, now humanistic, now ecclesiastic, at times Don Juan by force of circumstances, at times a medieval saint by force of personal inclination. Liszt became one of the chief actors in the art drama of the world, during one of its most romantic periods.

The writer has met scores of Liszt pupils, but never has he met one who had the audacity to assume that he was the equal or the superior of Liszt. Liszt, to them, was like a great god to whom all musical mankind must look with awe. Whether Liszt has ever actually been excelled is of course a moot point. In the combination of his qualities and his broad human aspects, it seems doubtful whether he has ever had an equal. Many people feel, however, that in some of his qualities he has been excelled by many individuals.

Many concede that there have been several who in digital dexterity, in speed and other technical matters have gone considerably beyond Liszt. In this they include some of Liszt's own pupils, who were very individual talents.

The great difficulty with a teacher of the magnitude of Liszt is that he so overwhelms his pupils with his tremendous genius that during the student period the pupil sits spellbound in his efforts to try to emulate a great master and does very little original work. They all aim to be "little Liszts." After all, the really great in life are those who, having had good training, think things out for themselves.

Leschetizky and Auer, both of whom were virtuosi, were far greater teachers than they were performers. Their own pupils have in many cases transcended them. Many of the famous virtuosi have made the reputations of their teachers. Louis Persinger, for instance, was an exceptionally fine player but he was a far greater teacher and proved it with Menuhin and Ricci. Walter Gieseking (pupil of Karl Leimer), Yolanda Mérö (pupil of Augusta Rennebaum, a pupil of Liszt), Wilhelm Bachaus (pupil of Reckendorf), and many others of front rank, were pupils of lesser known performers. Therefore, if you have not the privilege of studying with a master of great reputation, do not despair.

The main thing is to get a really good and thorough artistic training. The "big name" of a famous teacher would unquestionably help in launching your career; but remember that the thing that counts is the long, slow grind after you are started.

MUSIC POSTS

THOSE who visited the Century of Progress Exposition—the very educational and brilliant world's fair in Chicago—saw and heard for the first time music posts. We are all accustomed to lamp posts, which have evolved from smudgy flares of burning twigs, through candles, whale oil, coal oil, and gas, to electricity. The methods of distributing vibrations of light, which have grown more intense with the years, can hardly be expected to improve. The idea of disseminating music from receiving sets concealed in boxes with latticed sides and placed upon the tops of high poles located in numerous parts of the great fair grounds was so new and so provocative of thought that it deserves attention in our columns.

No advertising was permitted from these posts, save for events taking place in the fair. The program was broadcast from one central station, so that the visitor walking about the grounds was never without music. Much of the music was very beautiful, although some of it blared and bawled in a manner we would like to forget.

The music post idea, however, awakes a thought for the future. It is not at all improbable that in some future city there may be music posts as well as lamp posts. If the music is soft and beautiful, it will add much to life; and it will stimulate thought and business rather than interfere with them. If it should be loud and raucous, the effect might menace the city's welfare. Cheap radio dealers have long tried to sell their wares by permitting their instruments to broadcast, right on the street, the worst possible kind of musical trash. In many communities this has been suppressed.

If the music post ever comes, it will have to be regulated by some very discriminating musician.

Studying Music Just for the Joy of it

By ARTUR BODANZKY

CONDUCTOR OF GERMAN OPERA AT THE METROPOLITAN OF NEW YORK

As Told to R. H. WOLLSTEIN

ARTUR BODANZKY is now just at the crest of a musician's life; for he was born in Vienna on the 16th of December in 1877. He early entered the famous Conservatory from which so many masters of music have risen to fame. In Vienna he became violinist at the Opera, under Zemlinsky, and in the orchestra of the famous Society of the Friends of Music (*Gesellschaft der Musikfreunde*), under the baton of such masters as Brahms, Saint-Saëns, Grieg, Dvořák and Rubinstein. There he spent many an hour in the coffee houses, indulging in the youthful enthusiasms of Schönberg, Hugo Riesenfeld and others since known to fame.

Just at that time when the young Bodanzky stepped from the teens into the twenties, he gave up the violin for the baton. It was also at this time that he heard Mahler conduct a performance of "Lohengrin," which was to shape his whole career; for he has said that in this event "I suddenly realized what being a conductor means."

From this period his life has been one series of fine achievements. First as conductor of the Stadttheater of Budweis in Bohemia; then, in 1901, the post of Kapellmeister of the Karl Theater of Vienna, a leading home of its operetta. His return from a five months' festival at Petrograd, in November of 1902, found a waiting telegram from Mahler offering the position of chorus master at the Vienna Opera. An invitation from the widow of Johann Strauss, to conduct the French première of "Die Fledermaus," kept him in Paris for three months. In Vienna again, he became first conductor of the *Theater an der Wein*, enshrined in musical history as the scene of the first performance of Mozart's "The Magic Flute." He was successively at the Lortzing Theater of Berlin in 1905; at the *Deutscher Landstheater* of Prague from 1906 to 1909; and *Operndirektor* at Mannheim in 1910, where, in 1912, he led a three days' Mahler Festival with fifteen hundred vocal and instrumental participants. In 1914 he conducted, in London, the first European performance of "Farsifal" outside of Bayreuth.

The war prevented Bodanzky from conducting a contemplated Parisian performance of Wagner's "Nibelungen Ring" in 1915 and delayed his acceptance of a call from Gatti-Casazza till the fall of that year, when his association with our New York Metropolitan began. His achievements in the German repertoire of that company are bright, if recent, history. Coincidentally he made of The Friends of Music a world-known musical organization, by his masterful productions of the great classic and modern choral and orchestral works, ranging from the "St. John Passion" (nine times) of Bach to the "King David" of Honegger and "Lied von der Erde" of Mahler. And we close with Humeker's vivid characterization: "He can whip his men up to a delirious climax . . . He hovered about his band like a bird on the wing, darting at a phrase as if it were prey, but carrying all before him on the pinions of imagination."—Editor's Note.

I HAD a startling experience recently when a young violinist came to play for me. He seemed an earnest student, but in all honesty I could find nothing glowing to tell him. As gently as possible, I tried to advise him that, in my opinion, he could hardly look forward to a



ARTUR BODANZKY

Famous Conductor of German Opera at the Metropolitan Opera House of New York.

virtuoso's career of any great brilliance. "Well, in that case, there's only one thing for me to do," he said.

"And what is that?" I asked in apprehension.

"Why—give up studying, of course."

"You mean, you can't afford to study further?"

"Oh, no; it isn't a question of money. But, simply, if I can't make something real of my studies, I'd better quit."

"And what do you call 'something real'?" The boy looked at me in surprise. "Why a career, of course!"

Now, here is something stupendous to think about. If you can't make a career of music, you stop studying! I cannot convince myself that this represents anything like a general attitude among music students, for no one who is genuinely musical or who has the welfare of national musical progress at heart could talk such nonsense.

The Amateur's Responsibility

WHAT, AFTER all, is the purpose of music study—if it need have a "purpose" beyond its own aesthetic value? I believe that we study music for two reasons, to make our own lives richer and happier through the personal possession of a lovely art, and to contribute our own small share to the sum total of a national

culture. The music student of to-day will build the taste of to-morrow. America's musical progress lies directly in his hands, and his personal responsibility must not be underestimated.

The professional musician, after all, has very little to do with the musical strength of a nation. The mere number of professional performers a country turns out does not decide that country's musical worth. The quicker we settle that point in our minds the better for the health of our national art. The musical worth of a nation depends upon the interest with which good music is cultivated by the people. Endowing conservatories for the teaching of professionals and spending admission fees at fashionable soirees means next to nothing. It is always the people who determine the musicalness of the country.

The creative geniuses—those sporadic, phenomenal appearances, about whom nothing can be calculated or prophesied—spring invariably from the people. In the cosmic arrangement of things, the young people who love music and serve it faithfully may be of more actual value to the development of the art than the concert artist they go to hear—and wish they might imitate! Surely, Beethoven's parents gave more to the world than any of the performers of their day, whose names are now forgotten.

Among the Necessities

WHEN WE say that Germany and Italy are the world's most musical countries, we do not bring a list of public performers as proof. We mean that, in these nations, the average, ordinary people regard music not as a luxury but as a personal necessity. In my native Vienna, it is by no means uncommon to see a shopgirl or an office clerk go without dinner, in order to have the money with which to go to a performance of opera. Simply, the music is as great a need to these people as the food, and they forego the one as a matter of course, in order to enjoy the other. People in the streets of Germany whistle Schubert songs and Wagnerian themes; in the streets of Italy, Verdi is as "popular" as any musical comedy hit is here. And, coming in from the streets, German and Austrian families amuse themselves by making music at home. Father, mother, children all have instruments in their hands, or sing. And in the evenings, as recreation, instead of turning on radio jazz or rushing off to the movies, they sit together and play good music. That is being musical, in the true sense. Of course their performances do not sound professional! Of course they do not equip the performers for the concert stage! They aren't meant to—and precisely therein lies their value to a national art. A personal interest in music is being fostered, and that is the important thing.

Where Professionalism is Nurtured

OUR PRESENT need in America is an earnest cultivation of just such "private" music. The professionals, after all, can take care of themselves. A person with real talent and real determination will either find a way or make one! If he can't, he lacks one of the vital ingredients necessary for public success—plain grit. I have little sympathy with the over-coddling of budding professionals. The best thing one can do for them is to let them work, and forge spiritual power for themselves as well as vocal or digital power. But the dilettante, the real dilettante, who delights in music and is willing to put himself to a little trouble to keep in touch with it—he deserves our most solicitous care. In his hands lies the musical future of our country. Musical people build musical homes, where alone musical taste can be formed. You simply cannot expect music teachers, during one or two hours a week, to serve as the sole agents in shaping a taste and a judgment that shall serve a youngster as lodestone for life, and enable him, in his turn, to hand on the torch of musical tradition to the generation that ultimately will be in his care. It is not possible!

I believe that a fostering of dilettantism—always using the term in its correct definition, and not as a synonym for sloppy professionalism—should concern the government. A Ministry of Culture or Education should, by subventions of funds and the proper direction of those funds, stimulate the development of musical culture, exactly as our present system fosters the dissemination of reading and writing. It seems lack of foresight that only a bread-and-butter education should be served out by the state, while all contact with cultural arts is left as a matter of individual choice, to be pursued or neglected at will. What can be the destiny of such a people? A nation which is taught simply to earn

wages, so that the body can be nourished, and which is given nothing with which to nourish the spirit offers a sorry spectacle. Indeed, a too-large proportion of our current radio programs prove how sorry it is! No really happy people, no people with serenity and a sense of friendliness with itself, would listen to such stuff. But, since the government will scarcely be able to take cultural matters under its wing without a great demand that it do so, the logical thing is to try and create the demand. Which brings us back again to the average person.

His Majesty, the Average Citizen

BUT FOR him the glamorous "stars" would have no public. To him belongs the responsibility of building taste, and taste is the very foundation of music. Musical conditions cannot be improved until average taste is improved. The average man deserves the center of our stage and all of our spotlight!

How to reach him? Through easy and pleasant means. Music, strangely enough, possesses a dual nature. It is partly cultural, just as a study of history or science is cultural; and it is partly entertainment, exactly as dancing or the theater is entertainment. The trick is to stress the "fun" angle of music, until people are no longer shy of its purely cultural aspects.

And what a lot of fun there is to be derived from music! People are already growing conscious of the delights of hearing good music. The very excellent radio programs which do manage to filter through the "stuff" prove this. But even more fun is to be had from a personal participation in music making. Music making is an experience in creative values

of which no intelligent person would want to defraud himself. Difficult? No more so than any good game. Golf needs practice, and bridge cannot be enjoyed without the keenest of concentration. Even people who are "instrument shy" can carry a tune and sing!

Home-Grown Music

MUSIC STUDY can open the doors and bring the art intimately and actively into the home—where it belongs—without professional connotations. In homes where the child-student is simply following along family traditions of culture, music making should be easy; for his parents can guide him, help him, play with him. And in homes where the child is the first, perhaps, to make friends with the art, he can know the pleasant responsibility of bringing music to his elders who were denied advantages made possible for him. In either case, an hour a day can well be devoted to a coming together of the guider and the guided, of the older and younger generations in the home, for the sake of making music, hearing it, discussing it, for the sake of taking it into their midst as a friend and living with it.

Home music can be stressed in any number of pleasant ways. It can be incorporated into games, at parties. Concert tickets can be offered as a prize for good work. Teachers can invite the parents of their students, once a month, to listen and talk things over. Children can be stimulated into a spirit of pleasant rivalry as to which one can exert the best musical influence in his own home.

The simple teacher who encourages home music among his students earns more en-

during laurels than the fancy conservatory which turns out a dozen or so of half-baked professionals! For the most urgent musical need to-day is *average personal interest*. Don't worry about American composers and American stars. They will develop as a matter of course when the people about them need music. You cannot build a musical nation from the top down. You cannot turn out a handful of professionals and cry, "People, these are your leaders. Follow them and be musical!" It works the other way about. When you can point to a nation of musically interested citizens and say, "These are your leaders!" the professionals will take care of themselves.

Music as a Member of the Family

IKNOW that in my own case the music that is most real and most lovely to me is the music I heard about me as a little boy, at home in Vienna. Music was a member of our household, and our tastes were formed without our knowing it. When I was six, I was taken to my first performance of opera, Weber's "Der Freischütz." I can recall the fear that seized me in the scene of the *Wolf's Glen*. I cried and clung to my mother's hand. "Der Freischütz" became a part of me. Experiences like that cannot be supplied by a Music History Course. For my birthday that year, I begged for a piano score of the opera. Then, that summer, when we went to the country a half hour or so outside Vienna, I was allowed to ride into town three days a week, to practice "Der Freischütz" on the piano. My reward for good behavior was to be entrusted with the key of the great, empty town house, and to go there to practice, by myself. I

have heard and made much music since then, but "Der Freischütz" lives with me as something apart, something eminently personal. When I was privileged to direct its Metropolitan revival, some seasons ago, I was able to bring to it something which cannot be learned from a textbook—personal emotional association. When I heard "Der Freischütz" as a boy, I never dreamed that I would one day direct it; yet, when I did, I was grateful for the memory of that small boy.

You, too, can set yourselves the goal of studying music as it deserves to be studied, for its own sake, as something which will make you happier personally and something which will widen the horizon of the world you live in. Perhaps some of you will rise to greater heights than have yet been attained; perhaps some of you will never carry music beyond your own four walls. In either case, let the future take care of itself. Live in the present and use the present for the cultivation of something lovely. That is the purpose of music study. And each and every music student is entitled to carry with him the proud consciousness that he is individually responsible for the building of a national good taste.

SELF-TEST QUESTIONS ON MR. BODANZKY'S ARTICLE

1. What really decides a country's musical worth?
2. Why may Germany and Italy be called the two most musical countries?
3. How may dilettantism be fostered?
4. What is the "average citizen's" natural approach to music?
5. What can each citizen do to encourage governmental sponsorship of music?

Old Friends Are Best

What The Etude Has Meant To Me During Thirty Years

Come next October, it will be thirty years since I first subscribed to THE ETUDE. This fact was impressed upon me recently, when, in an orgy of house cleaning, I made a raid on the stacks of ETUDES, I found the October, 1903, issue, and further investigation showed the yearly files to be complete up to the present time. Truly, I am an old subscriber (mind you, put the emphasis on the right word). Thirty years! Almost a third of a century!

Sitting on the floor, among the heaps of magazines, I began to reminisce. "What has the ETUDE meant to me, that I have continued as a subscriber through such a long period?" I went back to my student days. Magazines were not so plentiful then, but those we had were read. I can recall reading mine from cover to cover. There was something interesting in every department; but, naturally, those devoted to my particular lines of endeavor, piano, organ and choir work, were especially attractive.

As for the music, every bit of it was utilized. The simplest pieces furnished entertainment when little visitors came in. The ones of medium grade came in handy for sight reading. One of my teachers frequently required his pupils to choose and prepare, without assistance, a standard selection of even difficulty with their studies. THE ETUDE supplied many a number for that purpose. And the duets! How we students reveled in playing them! Those were the days way back when music was music, and the piano a thing to be coveted.

As a teacher, I look to THE ETUDE to keep me up to date in my work. I love to read the ads., especially those offering

material for young beginners. And, by the way, contrast the cunning little pieces of today with the stiff, unchildlike stuff we were obliged to force upon them, for want of something better, twenty years ago.

As soon as my pupils are old enough to read intelligently and to play the simpler music in it, I urge them to take THE ETUDE. I call their attention to the portrait page, so that they may become acquainted with the names and faces of famous musicians. The music, of course, interests them most; and it is very noticeable that no sooner have they begun to play from THE ETUDE than their lessons are better through improved reading.

The Teacher's Round Table is a great attraction to the older pupils. On this page they discover that other students have difficulties similar to theirs, and in the answers to questions sent in are often found a solution to their problems.

Alas, sometimes they discover that their teachers have feet of clay. I am reminded of an episode which happened a few years ago. A bright young Miss of fifteen burst into my studio one day with fire in her eye, "Miss H., I read in THE ETUDE that Mozart's music is old fashioned." She was not going to study anything that was not up to the minute, not she. I think I had my one only inspiration, then, for I answered, "Old fashioned? So are the Lord's Prayer and the Multiplication Table." Discussion closed. She had misread a statement concerning the old fashioned elegance and ornamentalism of Mozart's style.

The Junior Section is another feature which delights the youngsters. What a thrill they get out of solving the puzzles and reading the clever little jokes. And the children are not the only ones who

enjoy them. Not long since, I sent a recital program to a former pupil who has grown up with quite a reputation as a wag. He returned the compliment with this clipping from THE ETUDE: A man appeared at the door of a recital hall but was refused admittance by the usher. "You can't come in here. You are intoxicated." "Coursh I'm intoxshicated," said the man, "you shink I go reschital if I'm shober?" Rather hard on us teachers, what?

While I pride of an anniversary of importance only to myself, preparations are going forward for a celebration which will interest music lovers the world over—THE GOLDEN JUBILEE OF THE ETUDE. Fifty years of service, of loyalty to a cause! Fifty years of artistic achievement! May it continue on this high plane of excellence for another half century, growing in popularity with each succeeding year.

MATTIE C. HERMES,
Wisconsin.

Always Real Pleasure in Reading It

"May I congratulate you on this, your Golden Anniversary? I have been a subscriber off and on for years and always found THE ETUDE so much help and have real pleasure in reading it. We use the musical numbers in our lesson work."—MRS. BELDEN, Montana.

Always Found It Helpful

"I am a music teacher and during the long period of years that I have taken THE ETUDE I have always found it helpful in every phase of music. Congratulations on the 50th anniversary of its beneficial and uplifting career!"—MRS. HENRY BEST, Nebraska.

"Forsake not an old friend; for the new is not comparable to him; a new friend is a new wine; when it is old thou shalt drink it with pleasure."—Ecclesiasticus IX:10

LETTERS have been literally raining in upon our Editorial desk, from friends located in all parts of the world. Many have taken THE ETUDE without interruption for fifty years. Here are just a few of these heartening messages.

Better Than Ever

"My heartfelt congratulations to you as you enter another year of a long and useful career, celebrating your Golden Anniversary. I have never ceased to be grateful to a much esteemed friend and teacher, Prof. Knabe, for calling my attention to THE ETUDE, and advising me to subscribe. That was in the first year of its existence, and I've never been without it since. For many years it went to me to Brazil, South America. It has been an invaluable aid to me in my teaching, a constant source of interest and inspiration. I have always urged my pupils to subscribe. Am now teaching in a small rural community, with only a few pupils. Last year every pupil had it and will renew this year. I am sure they will want to help celebrate your Golden Anniversary by taking advantage of your special offer."

"Yes, I find it better, larger and finer than ever. The editorial treasure chest, brim full of new features, always interests me; and I attribute much of my success in teaching, for the past fifty years, to the monthly visits of THE ETUDE and to what it brings with it. Long may it continue to live and to grow!"

MRS. F. K. BROWN,
Virginia.



AN ENGLISH PORTRAIT OF MOZART
AS A BOY



A FRENCH STEEL ENGRAVING OF MOZART
IN LATER LIFE

An Evening of Mozart

By JEAN SANDERS

A MUSICAL PLAY IN THREE ACTS FOR CHILDREN AND ADULTS

Musical Playlets always afford delightful amusement at musical gatherings. Give them with appropriate costumes and scenery if possible; but do not allow the absence of these furnishings to prevent the performance, even if it must be done in everyday dress.

(NOTE: This program may be varied according to the individual teacher's need. Act I and Act II may be combined for a children's recital; or Act II and Act III may be combined for a program including both children and adults or older students. The entire three acts, if given as a whole performance, can be varied in length and difficulty according to directions included in stage business.)

CAST OF CHARACTERS

Wolfgang Mozart
Nannerl Mozart
Maria, the Child
Maria, forty years later
Gretchen, the Child
Gretchen, forty years later
Margot

Margot's younger brother, Adolf

Franz

Frau Mozart

Frau Schiller

Greta} Dancers

Henri} Dancers

Johanna

Clarissa

Hans

Joseph

Margaret

Empress Maria Theresa

The Empress' Husband, Francis I

Their Daughter, Marie Antoinette

A Courtier

Other Courtiers in Act I, and other Guests at parties in Acts II and III.

AN EVENING OF MOZART

Act I

SCENE. A music room in the royal court of Vienna about 1762. Wolfgang Mozart and his sister Nannerl are on their first tour of Europe and have been granted an audience before the Empress Maria Theresa. Wolfgang is six years old and Nannerl is ten. At the left of the stage is a grand piano and a stool. At center stage are the Empress, her husband, Francis I, and their daughter, Marie Antoinette, who is about ten years old. Courtiers are grouped informally near the piano, some sitting, some standing. A Courtier enters, R., followed closely by Wolfgang and Nannerl. Leaving them at entrance, he approaches the Empress, bows deeply, and waits for her to speak.

MARIA THERESA (raising right hand). Yes? What do you wish?

COURTIER. Your Majesty, I have brought the two young musicians lately arrived from Salzburg. They have been dressed in the garments you gave them, and they are ready to play for you if it please Your Majesty.

MARIE ANTOINETTE (clapping her hands delightedly). Oh, let them come! Today the boy slipped on the polished floor and I helped him to his feet again. He smiled and said that some day he would marry me! (Courtiers laugh).

MARIA THERESA. Yes, let them come. They are more than welcome.

(Courtier bows and returns to the children, takes each by the hand, and leads them before

The Empress. Wolfgang bows. Nannerl courtesies.)

COURTIER (bowing).

Your Majesty,

may I present

Fraulein Nannerl Mozart,

daughter of

the noted

Leopold

Mozart?

(Nannerl

courtesies

and kisses

the hand

which The

Empress ex-

tends toward

her.) And

this, Your

Majesty, is the

young Wol-

fgang who has all

of Munich at his

feet now. (Wol-

fgang steps forward,

drops to one knee,

and also kisses The

Empress' hand.

Both children are

seated slightly to

the left of royal

group. Courtier retires to a group stand-

ing back of piano.)

MARIA THERESA (surveying the children with evident pleasure). Splendid looking musicians, without a question. We have heard much of these two. The name of genius travels rapidly, does it not, my friend? (addressing Wolfgang).

WOLFGANG. Almost as rapidly as bad news, Your Majesty. (Court laughs).

MARIA THERESA. And how do you find it, Fraulein Nannerl?

NANNERL. Oh, beautiful! But Wolfgang is the genius. I can only try to teach my fingers the magic that was born in his.

WOLFGANG. No! No! It isn't that way! She plays so beautifully—much better than I!

NANNERL. Wolfert! It's wicked to say such things about your music! (The Empress and Court laugh heartily.)

MARIA THERESA. Since we have never heard either one, it is a little difficult for

us to settle so unusual an argument ourselves. Suppose both of you play for us. Little Nannerl, will you play first?

NANNERL. Yes, Your Majesty. (Rises and walks slowly to piano. All Courtiers standing seat themselves one at a time.) May I play one of Wolferl's own things?

MARIA THERESA. Yes, indeed!

NANNERL (still hesitating and smiling a little). More than one?

FRANCIS I (laughing). As many as you like, little one.

(Nannerl smiles, sits down on piano stool, and plays one or more of Mozart's simplest compositions such as he wrote at his early age.)

MARIA THERESA (as Nannerl whirls slowly around on piano stool). What greater magic could one ask to hear in the fingers of a child! Little Nannerl, you do well!

NANNERL (rises from stool and courtesies). Thank you, your Majesty. And now Wolferl?

His music is flowers and sunlight and sweet, glad things!

MARIA THERESA (smiles). Yes, Nannerl. That much has come to us from many people. We are anxious to hear the little musician who has all of Munich at his feet. Wolfgang, will you play your own compositions, too?

WOLFGANG (rising and going to piano). Yes, Your Majesty—though I know some better ones. (Sits down on stool.)

MARIE ANTOINETTE. No, no! Your own, please! (Court laughs.)

(Wolfgang plays as many of his own compositions as there is time for. The solos may be varied by a duet played by both children, introduced with a remark from Wolfgang, "Come Nannerl, and play the [name desired composition here] with me. Wolfgang plays last alone. As he finishes the number, he bows his head slightly, remains silent, one hand still on the keyboard, and makes no move to leave the piano.)

MARIA THERESA (reverently). Little musician, I prophesy great things for you!

CURTAIN ACT II

SCENE. The home of Wolfgang Mozart in Salzburg, Austria, a week after he and his sister have returned from their first tour of Europe. The stage is festively decorated for a party which Frau Mozart is giving for the children. At L. is a piano and stool. Other furniture must be adjusted according to the size of the stage, and by no means should it be conspicuously modern. A number of children and mothers have already arrived and are seated in little groups chatting. There is a knock at the door, R. Frau Mozart crosses to open door. A little girl and a boy, younger, enter.)

FRAU MOZART. Margot, come in, dear. And Adolf. Let me take your wraps. Your mother—has she returned from Vienna?

MARGOT (courtesies). Yes, she came this morning early, bringing us the most beautiful gifts! (Spies Wolfgang and Nannerl approaching from group at L.) Oh, Oh! Your gorgeous clothes! Where —where—

NANNERL (laughing). From the Empress Maria Theresa. My dress and Wolferl's suit were gifts to us when we played at her court. See, isn't it beautiful? (Turns slowly around.) Turn around, Wolferl, so she can see all of it.

WOLFGANG (turning around obediently). It's more handsome in front by far. There! Someone at the door!

(There is another knock at the door. Wolfgang cuts his turning short and springs to answer it. Frau Mozart exits L. with wraps. Margot and her brother join group at center stage.)

WOLFGANG. Franz! Come in! (Opens door wide.) Now the company won't be dull! (Enter Franz.)

NANNERL. Wolfgang!

WOLFGANG (paying no attention to her). Here, let me take your wraps. Mamma promised us a lively new game as soon as everyone is here.

FRANZ. It should be pretty lively if she thought of it herself. We know. (Nudges Wolfgang.)

(Wolfgang exits L. with wraps. Franz and Nannerl join group at center stage. There is another knock at the door. Frau Mozart, entering L., crosses R. and answers it.)

FRAU MOZART. Maria! Come in, dear. I'm so happy that you could come.

MARIA (courtesies). Thank you. Mamma sends you her love and said to tell Nannerl and Wolfgang how it has pleased her to hear such beautiful things about them.

FRAU MOZART. It has pleased us all. (Maria takes off cape and bonnet, gives them to Frau Mozart, and joins



THE YOUTHFUL MOZART

From a Famous Oil Painting by Prudhom.

group at center stage. Frau Mozart, still holding wraps, counts her guests.)

FRAU MOZART. All here. Nannerl, take the wraps, dear. (Nannerl exits L. with wraps. Frau Mozart claps her hands for attention.) Come, children. Let's form a ring. We are all here now, and I have a surprise game for you.

(The children obey, murmuring delightedly. Nannerl and Wolfgang return to stage. When all are in a ring, single or double, according to number of guests, one of the mothers seated at back of stage rises and comes forward.)

FRAU SCHILLER. Please—just a moment! (All look at her in astonishment.) I think some of us have even a better surprise, and it just can't wait. (Some of children begin to nudge each other slyly.)

WOLFGANG (excitedly). What is it? What is it?

FRAU SCHILLER. Tell him, Gretchen, what it is.

(The ring scatters and the children group together. Gretchen is in foreground.)

GRETCHEN. It really is a nice surprise. Some of us—Margot, Henri, Maria, and others—had planned a welcoming party for Nannerl and Wolfgang, but Frau Mozart was too quick for us. Of course, she didn't know about our plans, though. We were disappointed, but we decided that, if we couldn't give the party, we could at least give a program for it. So each of us learned one of Wolfgang's own compositions to play for him.

WOLFGANG (clapping his hands enthusiastically). It's the best surprise ever—the very best!

FRAU MOZART. It was a beautiful idea.

FRAU SCHILLER. Then may we begin now?

ALL. Yes, yes.

(The children begin moving about the stage, seating themselves. The mothers mingle with the children. Players are seated among the others with no attempt to group them alone.)

FRAU SCHILLER. Will you begin please, Gretchen? And each one shall tell the name of the composition he has chosen.

(Gretchen begins a program which is to be of such length and to consist of such of Mozart's earlier compositions as shall be deemed suitable. Each child announces his own number at the piano. Duets and violin numbers may be included in this program. The children and mothers applaud after each one plays, the whole atmosphere being as informal as possible. At the close of the program, Frau Schiller rises.)

FRAU SCHILLER. This is all of our surprise, and we have loved giving it. We don't know everything that the Empress Maria Theresa said, but Wolfgang knows that we like his music.

WOLFGANG. It was beautiful—beautiful!

MARGOT. Now let Wolfgang play!

ALL. Yes, yes! And Nannerl,

too! (Clap and approve joyously.)

WOLFGANG. Of course. Nannerl first with the new one she does so beautifully.

NANNERL. That one almost does itself. (Nannerl plays one of her brother's compositions. Children clap.)

NANNERL (rising from piano). Now Wolfgang.

WOLFGANG. This is a new one, too. Even the Empress Maria did not hear this. (He plays. Children applaud loudly.)

FRAU MOZART (rising). It was all so beautiful that I am afraid my surprise would be too dull now. Suppose we dance a little. Greta and Henri—maybe they will give us a minuet, and Frau

Schiller shall play if she will, please. (Children jump up delightedly and begin to clear center of stage, moving chairs, and so forth, out of the way. Greta and Henri dance a minuet to one of Mozart's minuets. The music for this is selected informally from a cabinet near the piano, or the accompanist may have memorized it. Other dances may follow at the desire of the director. When they are finished, Wolfgang springs to his feet.)

WOLFGANG. Let's have a grand march! Frau Schiller, will you play for us, please? Everyone in line. Nannerl first with Franz. Gretchen with me. Maria and Henri—everyone in line, and all the mammas! (Smiles and bows engagingly to groups of mothers. They laugh and join the children. The rousing music for this march is from some composer other than Mozart. The curtain drops as the line winds off stage, R.)

ACT III

SCENE. A music studio in Salzburg, Austria, one night forty years later. Several musicians have gathered together informally and are entertaining each other. At left of stage is a piano and a stool. Close beside the piano at the lower end of the keyboard is a music cabinet. Guests are seated in any fashion so all are visible to audience. There may be more on the stage than actual performers, if desired, for ensemble singing at the close. The curtain rises as Johanna plays the closing lines of a Haydn sonata. She whirls half around on the piano stool and points one finger laughingly at Gretchen, seated extreme R.

JOHANNA. Now, if you have such a remarkable memory, tell me, good Gretchen, the composer of that music and the date of his birth. (All laugh merrily.)

GRETCHEN. Who does not know that the beloved Haydn wrote the music? That part is easy. And the date of his birth was 1732! (Pauses triumphantly. Guests laugh again.) He is failing now in health, they say, and the whole music world is upset over it. We all know that, though. He has had so much hardship. (Pauses. Shakes head slowly.)

JOHANNA. But those who know him best say that one of the deepest sorrows in his life was the death of young Mozart.

JOHANNA. You do well, I must admit, Gretchen. Almost too well. One would think you had known the great Haydn

all your life, you know so much of him. GRETCHEN (smiles, holds up hand for silence). Wait. I know even more. Speaking of Mozart, just to teach Johanna never to ridicule my memory, I know that forty years ago the child Mozart and his sister returned from their first tour of Europe, covered with glory! (Guests laugh.)

MARGARET. That is too much!

GRETCHEN. I even remember a party that was given for him and his sister Nannerl one evening after they returned. Such a lovely party. I was just a little girl, and was almost too proud of my new dress!

MARIA (leaning forward in astonishment). Why, I was a guest at that party, too! In this very town in the boy's home! We played his own compositions for him as a surprise! (Guests murmur delightedly.)

HANS. Hear! Hear! (Claps loudly.) The strangest news of all!

GRETCHEN (gazing into space reminiscently). Yes, that's right. Forty years! It seems so long ago—and yet it doesn't, either. Didn't you play one of his compositions yourself, Maria?

MARIA. Yes. It was that dainty little (names composition). I was playing it just the other day. Maybe if I play it again it will bring back old memories once more.

CLARISSA. Oh, yes. Please do. (Guests approve eagerly.) (Maria takes Johanna's place at piano and plays number Maria plays in Act II. Johanna stands back of music cabinet, leaning against it slightly.)

GRETCHEN. We thought those things were wonderful, and they were, but how much more wonderful are the things that came later! Like something—like something saintly and quiet and shimmering with a rare light! Clarissa, come and play for us the one you were memorizing the other day. What is the name of it?

(Maria and Johanna return to chairs in group. Clarissa comes toward piano and stands leaning against it a moment.)

CLARISSA. It was (names composition). A beautiful thing. My thin, ragged little washer-woman would not be satisfied this morning until she had stood and heard it through three times. And here it is again. (Seats herself on stool and plays.)

HANS. Very pretty and well done, Frau-lein. (Clarissa turns around on stool

and remains seated.) Your washer-woman has good taste. Maybe she would like the oe I heard Joseph playing yesterday when I passed his studio window. Your violin, sir! Tune it and let us have the music. Which concerto was it? I do not recall.

JOSEPH (rising and taking violin from open case on chair near by). Why, it was the (names composition) concerto. Don't you remember? I am especially fond of it and play it often.

HANS. Then once more tonight will not be too often.

JOSEPH. No, a thousand times would not be too often. (Turns toward Maria) Maria, if your nimble fingers will come to my rescue once again—

MARIA (rises). They will. I keep them nimble for that sort of rescue work. (Guests laugh. Clarissa returns to her seat.)

(Joseph and Maria play, then return to seats. Joseph returns violin to case.)

GRETCHEN (as players finish). A thousand times would leave that one still neglected.

CLARRISA. I feel sure the little washer-woman would approve every one of the thousand times.

HANS (laughing). Then she is a good musician as well as a good washer-woman!

GRETCHEN. Now who will sing? Mozart has not forgotten the singers. Margaret, you—and you shall choose your own accompanist. That's fair, isn't it?

MARGARET (rising with a smile). Quite fair. I choose you, Gretchen. (Guests laugh.) But first let me see if the music cabinet can help us any. (Takes out music on top shelf, looks through some of it, and pulls out one.) Yes, here is one I know. See, it is (names composition). (She sings.)

GRETCHEN (as they finish). Margaret, you improve every year. Suppose we all sing. Let it be one of the songs the composer loved best of all. I think if he were here tonight, we could please him no better with anything else. Who knows what it is?

CLARISSA. It must be the lovely number from his "Magic Flute," Within This Sacred Dwelling. Am I right?

GRETCHEN. Yes, quite right. See, the music lies there in the cabinet on the third shelf.

(Clarissa takes music out and opens it on the piano. All performers and guests gather around the piano and sing in concert.)

CURTAIN

Passing Notes

By F. LEONARD

Traveling cellos: In the early days of the cello the players travelled about as accompanists for the violin. Corelli had cello accompaniments for his violin solos, and it was not until 1691 that players began to use it as a solo instrument.

A composer in pinafors: The first works of Mozart to be written and published were written at Hotel Beauvais, rue St. Antoine, Paris, while the boy wore a pinaford to protect his clothes from ink. These works were two sets of sonatas for violin and piano.—Davenport.

Rossini in his student days was called by his fellow students "il tedesco," "the little German," because of his fondness for the works of Haydn and Mozart. His earlier compositions were strongly influenced by them.



THE MOZART CHILDREN AT THE COURT OF THE EMPRESS MARIA THERESA

You Can Sing—If You Will!

By ERNESTINE SCHUMANN-HEINK

AS TOLD TO ROSE HEYLBUT

ACHIEVEMENT

(To Ernestine Schumann-Heink)

ERNA E. HOEFS

*Out from the ranks of humble folk
And poverty there came
A voice, a great and precious gift,
God gave His child, and fame
Was the reward of faithfulness.
And world renown attained
By ways of pain and sacrifice
A victory was gained
O'er obstacles that rose, were soon
Surmounted one and all
Her, proclaimed a queen of song.
"BRAVO!" resounds the call
Throughout the universe, they knew,
The worshippers of art,
That glorious voice would ever live,
Immortal—that kind heart
Has cheered the nations of the world.
Great singer, mother, friend,
God gave to her a gift whose power
Endures, and ne'er shall end.*

YOU WANT to know how to sing well? Good! I will tell you. Not all of you, surely, can become great public artists, but you can learn to sing well, in the sense of producing pleasing tones and working out conscientious musical interpretations which will give delight to others. What you need is the *will* to do this. You cannot sing without sincerity and sureness of what you are about.

You will be surprised, perhaps, when I tell you that I do not consider a great natural voice the supreme requisite in a singer. I believe that innate musical feeling and a firm desire to serve the great art of music are much more important. The combination of the two, of course, makes for great, outstanding musical personalities—but how many of those do we find? Great voices are rare, but a love of music is not rare, fortunately, and that is why everyone should learn to sing. Because, if we saved our instruction for the great voices alone, where would our music be and where would our nation be without it? That is why I firmly believe that the will to sing, the urge to participate in music, is of greatest importance.

In hearing audition candidates or in accepting pupils of my own, I am always on the look-out, of course, for a great voice; but, if a pupil comes to me with real musical feeling, I will not refuse to teach her simply because she lacks greatness. The real musician can do more good in the world, perhaps, than merely the glamorous star! So, sing anyway! Sing and love it, and give all the pleasure to others that you can.

The Basic Structure

BUT YOU must know *how* to sing. Singing is divided into the mechanics and the art. The mechanics are the groundwork; the art is the decorative structure you build up upon that groundwork. Taking the mechanics of singing first, there are two points which I stress.

The first is never to force the voice in any way. Whether you do it for range or for volume, forcing the voice is the surest way to ruin it. The frequent tremolos one hears, and the piercing shrieks, so acute that cords and veins stand out in the neck, are the result of forcing. The voice itself is hardy enough; the throat muscles and the vocal cords are much tougher than one

imagines. Use doesn't hurt them, but the rasping and tearing of forced tones does!

The second point to be stressed is the proper art of breathing, the most important factor in the singer's craft. It is confusing to tell pupils that the singer's breath must be "easy" and "natural." It is natural, but it is something more besides, and that "something more" constitutes the art. Look at professional runners, for example. If the ordinary person runs, he gets out of breath, while the athlete can run marathons without puffing. Similarly, the singer must not only breathe and breathe naturally; he must learn, through careful training, to divide his intake of air into sections that will allow for the singing of a certain number of notes of varied volume. He must arrange his periods of breath emission so that he can carry through a long, dramatic, colorful passage with entire ease. You must master not the drawing of your breath alone, but its arrangement and use. You must budget it!

You cannot spend it all at once. Depending on the passage you have to sing, breath must often be held back; often it must be let out more forcibly than at other times. I cannot begin to tell you when to put these various effects into use. Your

teacher must guide you there. But I do advise you to give supreme attention, not to the drawing of breath, but to its budgeting.

Working with Intangibilities

IN APPROACHING the art of singing, we have nothing as tangible to work with as muscles and breath emissions which can be guided by direction. The art of singing is a matter of attitude—an asserting of one's real self. That is what we mean by the triumph of personality in art. "Personality" does not mean a lot of theatrical mannerisms, put on the way you would a wig, to make an effect. Personality is the real YOU, shining through whatever you do. Effects and mannerisms only hurt it—and hurt your progress, incidentally, by obscuring the message of your real self. You do not need physical beauty to make a success of art. I have never had it. You need sincerity.

I use the word sincerity in its broader sense, and I include a lot of things in it. You must be sincere to your music, devoting yourself to the best, with love. You must be sincere to your audience, no matter how great or small it may be. I

really love my public. When I step out on the stage, I feel I am not before strangers, but friends. I feel for them, in my heart. I want to give them something of my Self. And I am sure they feel that and give me something of themselves in return.

Last of all, you must be sincere to yourself. You must fortify yourself with absolute surety. Nothing must be able to take you unawares, to surprise or frighten you. Even the conductor himself must be secondary to your own sense of sureness. Please do not misunderstand what I say there. I intend no disrespect for conductors. I know they are the generals, guiding the destinies of those under them. But the singer's sureness of himself must be so great that even if the conductor were suddenly to stop his baton, he could continue to sing.

The Thought First

HERE ARE a few hints that have proven invaluable to me in acquiring this sureness in my own work. I am a singer. You would think, then, that I study my notes first and let other things wait. Well, it is not so! I study my music last! Whether I am working on a rôle or a song, I study the text first. And I mean to say, I study it! I approach a song exactly as the composer himself did. First there was a lovely poem, which so delighted him with its meaning, its color, its cadenced rhythms, that he simply had to express it all in music. The conscientious singer goes to work the same way. He must study the poem, not just to learn the words without the printed lines before him, but to capture its spirit, its drama, its meaning. Only then is he ready to express that spirit in music.

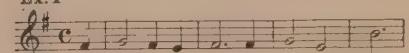
My first husband, Paul Schumann, was an actor, and he taught me much in the way of acting out poems. He would make me learn the words as an actor would, as though there were no music at all to come later. He would make me try different declamatory effects of shading, gesture and emphasis. When I had my poem so perfect that I could have stepped out on the stage to recite it, only then would he let me translate those effects into music.

That, I believe, is the secret of interpretation. Often enough you have momentous questions of emphasis and accentuation to decide, especially where the scanned rhythm of the poem does not exactly coincide with the rhythmic beat of the music. Take the opening lines of *Der Erlkönig*, for example. If you are simply reading Goethe's magnificent ballad, according to its sense, your accents come something like this:

*Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind.
(Who rides so late through night and wind?
It is the father with his child.)*

However, the rhythmic beat of Schubert's glorious music would give an accentuation something like this:

Ex. 1



ERNESTINE SCHUMANN-HEINK

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind.

Now, artistically, there is no reason for stressing the verbs of the possessive pronoun! And it lies in your hands to impart such shading to the passage that neither Goethe's words nor Schubert's music suffers. Simply "memorizing the song" won't teach you this. You must work over it, think it out. I, personally, prefer to tone down the beats of the music the least delicate bit, so that the sense of the words is given first emphasis.

An intensive study of the poetic text carries another advantage besides that of intelligent interpretation. It makes for clearer diction. Naturally, I cling to the German method of insisting upon the sharp, decisive enunciation of consonants as well as vowels. When you sing the word "Wotan," for example, you must have a sharp, incisive "V," a crisp, explosive "T," and a full vibrant "N." At Bayreuth, we were trained to sound a breath of tone (comparable to the French mute "E") after this "N," thus sounding a full nasal consonant, and yet releasing it in resonance. Do not be afraid that such an "N" will throw back your tone or cut off resonance. It will not. On the contrary, sharp consonants project a resonance of their own, and drive it forward in a way that accentuates, even, the liquid resonance of the pure vowels.

The budgeting of the breath supply, of which I spoke before, comes into its full significance in the subtle art of phrasing. Always taking your poetic text as starting point, you can notably heighten your effects by clever use of the cæsura. The cæsura, as you will remember from your studies of verse and metrics, is that pause in a line of poetry which is required by the sense even more than by the meter. Coming back again to "Der Erlkönig," and taking as example the two-measure recitative of the last line, we have this:

In seinen Armen das Kind war tot.
(In his arms the child was dead.)

The sense runs along without any breaks. The music, though, with magnificent awareness, makes a dramatic pause after the word "Kind."

Ex. 2



But see what a magnificently heightened effect you have by making two dramatic pauses in that one brief line!

In seinen Armen (brief pause) das
Kind (longer pause) war tot!

The important thing to remember is that the cæsura pause in no way interferes with breathing. You must sing the entire phrase on one breath, just as though the two pauses did not occur. It would be too ridiculous even to think of the effect of singing:

In seinen Armen (gasp!) das Kind
(gasp!) war tot.

You, too, would be *tot*, artistically, if you attempted it! You see now what I mean by the importance of husbanding your breath supply, of budgeting it to carry you over tones, pauses, crescendos and any other of the countless effects that make for subtle interpretation.

Finally, infuse color and nuancing into your tones. Your tonal palette must include all the colors—*fortissimo*, *forte*, *piano*, *pianissimo*, and that faintest, merest breath of sound which must be heard, none the less, by your furthest listener. There is a tendency (natural and regrettable enough) for student singers to be so intent upon their tone production that they neglect this, keeping to normal, average—and therefore monotonous!—tonal color,

until their teachers rub a big black *FF* or *PP* under their noses. And then they resort either to loud screams or breathy whispers, without preparation and entirely without *finesse*. Think in terms of color. Unless the passage calls for it, don't make two notes of the same shade. Let your tones be like colored balls that you, the master magician, keep tossing into the air.

The Rare Contralto

IF SPACE permitted, I could give you hundreds of hints for polishing your interpretations. For I adore teaching! And I take my teaching very seriously! Naturally, I am most interested in fine contralto voices, of which, unfortunately, there are all too few. Because of the greater glamour and the greater pay, everybody wants to be a soprano. But the day will come—mark my words—when the fine alto will command more attention and more salary, because of its very rarity! But eager as I am to build fine voices, I am still more eager to develop thorough musicians. It is good to sing well; it is better, though, to use your singing as a means of serving art. To do this, you must add much to your vocal studies alone.

I lecture to my pupils on music history, on the development of the vocal art throughout the ages, beginning with the Egyptians and the Greeks, on opera, on the sequence and inter-relation of the great composers, on the great epochs of music with their characteristics and their influence. This is necessary, I hold, as a part of vocal and musical education. You'd be surprised how few singers know anything about the musical importance of Saint Patrick and the bards! I enjoy talking about the giants of music history. It always gives me a thrill to read how Wagner mastered English in his enthusiasm for Shakespeare, and how, under the influence of this Shakespeare passion, he wanted to devote himself to the stage entirely, without even a thought of music, until he was quite grown up!

Now, when I have told you so much about music and singing, I want to give you the best advice of all. Be real people! Have your own philosophy of life, your own convictions, and stick to them. That is what I have always done, and, even though I have had to suffer for it sometimes, I would do it all over again! Shall I tell you some of the things I believe in?

First of all, I hold that a firm faith in God is life's greatest blessing. I believe in the warmth of a close family life, in devotion and affection, and the making of those little sacrifices that bind people closer together. I believe in simplicity, in being yourself in all things—even in looks! I hate to see nice girls distorting their fresh young faces with make-up. I hate to see girls smoke. I believe in sticking to your convictions and always looking on the bright side of things—for there is a bright side, if you know how to find it. In the early days, I could laugh even when I knew what hunger meant. And today when I get blue—and sometimes I do—I storm around for a while; but then the clouds begin to lift, the Austrian's native talent for gaiety asserts itself in me again, I can see the good side of life—and I'm all right!

SELF-TEST QUESTIONS ON MME. SCHUMANN-HEINK'S ARTICLE

- What are the supreme requisites for a singer?
- How may one distinguish between forced and natural tones?
- Tell how one may "budget" the breath.
- Why should the words of a song be studied first?
- How should the breath be managed during the cæsura pause?

Music of Nature

A Series of Programs for Studio, Club or
Radio Recital

By ALETHA M. BONNER

FLOWER SONGS

Part I—Flowers and Music

Reader:

The dainty grace of the pink-petaled rose, as it sways to and fro in the summer breeze, finds embodiment in a musical phrase that springs spontaneously from the heart of the composer as he looks upon the rose.

Without floral imagery music would lose much of its color; without the fragrance of the blossom the sweet mingled odors of melody, as breathed forth in elusive charm, would fade away. Because of this fact, the musical world has covenanted that certain of these rhythms and perfumes and colorings shall be set aside from Nature's flower garden and interwoven into musical bouquets.

How tenderly have the masters of music nurtured these "children of the meadows, born of sunshine and of showers." How gloriously as well have they woven into exquisite tonal wreaths the pink of the mountain laurel, the gold of the sunflower, the royal purple of the *fleur-de-lis*. How skillfully have they synchronized in sound the purity of the lily, the peace of the olive and palm branch and the shyness of the wood-violet!

Was it not Mendelssohn who walked through gardens to find in the blossoms an incentive to compose—who, seeing the carnation, was inspired to write certain arpeggio passages "as a reminder of its sweet scent rising up?" And did not the great Wagner pen the words, "I wandered through the tiny garden and watched the flowers springing into bloom. Now I confide in the violet, for it has heard my wish!"

Ah, the gentle flower folk! What songs they inspire us to sing!

Part II—MUSIC

Piano Group (four hands)

Spring Song, Op. 62, No. 6—

Felix Mendelssohn

In a Rose Garden....Montague Ewing
Water Lilies.....Rudolf Friml
Dance of the Rosebuds.....Frederick Keats
Garden of Roses.....Irene M. Ritter

Piano Group (medium)

Country Gardens.....Percy Grainger
Narcissus.....Ethelbert Nevin
In the Rose Garden.....Hugo Reinhold
Two Flowers.....Karl Koelling

"Coming Back" Without a Teacher

By MARION G. OSGOOD

SHE had, as she said, "always played," but at thirty-five years of age she took her first lessons in piano playing and took them very much in earnest.

Her teacher was one who made a specialty of tone, powerful tone. Following his directions literally, she practiced four hours daily, chords for stretching the muscles, arpeggios, difficult studies and pieces—everything played with full strength of arm, hand and fingers.

In two years this resulted in a greatly weakened and strained condition of the muscles. For months she felt the overstrain, suffering frequent pain in fingers, wrists, arms and shoulders. She had tried not to notice the pain. However, common

Orchids.....Cornelius Van Rees
Where the Lotus Blooms..C. W. Cadman
Forest Flowers.....F. B. DeLeone
Piano Group (difficult)

Honeysuckle.....Mrs. H. H. A. Beach
Basket of Flowers, Op. 9.Teresa Carreño

The Palms—
(Arranged by Ignace Leybach) J. Fauré
Waltz of the Flowers, from "The Nutcracker Suite" ..Peter Tchaikovsky

Violin Group

Flower Song.....Gustave Lange

Thou Art like unto a Flower—
(Arranged by A. Hartmann) Rubinstein

To a Wood-Violet.....W. M. Felton
Iris.....Pierre Renard

Lilacs.....C. W. Kern
Violets.....C. W. Kern

Water Lilies.....William Rees

In a Rose Garden.....Chapman Tyler

Song Group

The First Primrose.....Edvard Grieg

Daffodils A-Blowing...Edward German

Flower Song, from "Faust"—
Charles Gounod

Thank God for a Garden—
Teresa del Riego

Lilacs.....C. W. Cadman

The Sweetest Flower That Blows—
C. B. Hawley

The Roses in the Garden....F. H. Grey

The Deserted Garden.....U. M. Haller

Reading: "Flowers"—

By Henry Wadsworth Longfellow

Part III—A BOUQUET OF NATIONAL FLOWERS

Piano Group (four hands)

Cherry Blossoms (Japan)

Hans Engelmann

Alpine Violet.....L. Andre

Piano

Rose of Andalusia (Spain)—
James Francis Cooke

Edelweiss (Switzerland) ..Gustav Lange

Violin

To a Wild Rose (America)—
Edward MacDowell

Fleur de Lis (France)Leon Ringuet

Song Group:

Last Rose of Summer..Old English Song

Would God, I Were the Tender Apple

BlossomOld Irish Air

My Wild Irish Rose....Chauncey Olcott

Roses of Picardy.....Haydn Wood

Rose of Sevilla.....Lily Strickland

sense finally ruled, and she consulted her physician.

Absolute rest from the piano was decreed.

Nearly a year passed with almost no playing, since every trial brought back the same feeling of strain. Finally all attempts were given up. Yet the thought persisted of regaining the strength of three years ago.

She resolved to steer clear of the ignorant teacher who had been the means of her break-down. Instead, she resolved to rediscover her strength alone and unaided. She recalled how, many years ago, she had learned to make a garden, this despite the almost unbearable fatigue following her first attempt at breaking and tilling the soil.

Why Not Give An Etude Radio Recital

By THEON LA MARR

A RADIO recital is not merely a very useful and practical teaching help and a business builder for the teacher. It is likewise much real fun for the pupils. Many teachers are at a loss to get the introductory notes or comments on the pieces. THE ETUDE solved this for me. So that other teachers can see just how I go about it, I am showing how I used THE ETUDE for July, 1933, for this purpose. Any ETUDE can be used in the same way, as each issue contains enough pieces and educational notes to permit the teacher to write the introductory comments for each piece.

In one composition, *The March of the Cookie Soldiers*, by Miss Evangeline Lehman, I had a number of the children assist me by singing the words of the song. This they enjoyed hugely. Always at rehearsals we would drill this charming piece before singing and this, I think, helped to create the spirit which was needed to render the number effectively. On the afternoon of the final rehearsal I served them with delicious cookies, moulded in the form of tiny men, and you should have seen the happy, smiling faces of those children as they ate them! When it came time for them to face the microphone they were hardly more thrilled than I was to have them do so. The entire experience was indeed a pleasure, as have been all of my monthly ETUDE programs over the air. In the August program, *The Deserted Garden*, by Florence B. Price, made a powerful effect upon all.

I wish that it were possible for many teachers to give ETUDE programs over the air, so that thousands of teachers and their pupils might make interesting and profitable comparisons. There is a far more widespread national interest in music and music study than there is in golf or bridge playing, and the radio folks who desire to keep as close to their public as possible must realize this tremendous demand. Later on, I hope to include organ numbers and orchestral numbers in my programs, as THE ETUDE provides material for these also.

The Magic of Transmission

THERE ARE real educational benefits from preparing pupils for a radio program. First, there is the mystery of the thing—how the sounds are shot out to the world, over invisible channels. This captivates the pupils' imaginations. Second, there is the idea that everything must be absolutely right, because, when one is playing for an audience of thousands, one must not disappoint nor delay. This keeps the pupils' work up to a very high standard. Not all teachers are so situated that it is possible to have access to a broadcasting station, but it is a fair prediction that in this new age almost everyone will some day be called upon to broadcast. Therefore, why not have a broadcasting station of one's own, in imagination? Any ingenious person can make from cardboard and wires an imitation of the microphones

which are constantly seen in newspapers and magazines. The audience and the pupils at the studio recital will be amused by these make-believe microphones and by the routine of playing and announcing before them.

In commencing an ETUDE radio recital, it is good to preface one's notes about the composition with a few general remarks over the microphone, such as the following:

What Makes Radio Valuable

LADIES and gentlemen of the radio audience. We shall have the pleasure during the next period of listening to a recital of compositions taken from the Music Section of THE ETUDE MUSIC MAGAZINE for July, 1933, and played by pupils of Theon La Marr who is making this announcement. You who are listening over this marvel of marvels must realize that, if it were not for music, the charms of the radio would be reduced about ninety per cent. The radio needs music just as much as the earth needs sunshine and rain. It is difficult to imagine the radio without music. Before the printing press was introduced, very few people could read or write, because there was little need for reading or writing, except among professionals (scholars) or monks (religious leaders). Now everyone is literally obliged to read or write and one who does not is put down in a lower social scale.

"The radio has given such a widespread impetus to music that anyone who does not know about the art through the study of an instrument will, in all probability, in the future be put in a class similar to that in which are placed those who cannot read nor write. No sensible parent would want a child to have this stigma. This program is brought to you tonight over Station WRAM, Wilmington, North Carolina, by Theon La Marr, pianist, Julia Belden, pianist, and Daisy Goins, soprano, and is assisted by a chorus of ten little children (names)."

Here one of the group plays any number chosen as a signature number, while the announcer continues. In this case we used the *Album Leaf* of Debussy, printed in THE ETUDE, as a signature number. Now the announcer continues:

"A happy frame of mind is a priceless possession and music possibly more than anything else tends to promote this condition. Therefore music and industry, music and life, should always go hand in hand. Thousands have acclaimed THE ETUDE MUSIC MAGAZINE invaluable to them in helping to preserve this condition. Are you among those who cannot get along without this magazine? If you are a lover of music or if you have children who are studying music you can ill afford not to have THE ETUDE in your home." (Here the music comes to an end.)

"We turn the pages of THE ETUDE for July and here we find the most widely known movement of any of Brahms' symphonies, *The Allegretto*, from "Symphony No. 3, Op. 90." This exquisite Brahms'

excerpt ranks with his famous *Cradle Song* in popularity. Here it is transcribed by Rob Roy Peery for ETUDE readers, and will be played by Theon La Marr, the ETUDE pianist."

Music...Allegretto...Johannes Brahms Announcer:

"Our next selection from the July ETUDE is *March of the Cookie Soldiers*, by Evangeline Lehman. This is believed to be one of the finest school marches ever written and has an overwhelming appeal to grown-ups as well as children. It must be lunch hour, and you are confronted with a troupe of delicious cookie soldiers. So luscious are these palatable tidbits that you are forced to gaze at them for awhile before eating. Therefore you set them up, drill them first and dine afterwards."

Music...March of the Cookie Soldiers, Lehman Announcer:

"Ladies and gentlemen you are listening to THE ETUDE program for July, brought to you by Theon La Marr, assisted by Julia Belden, pianist, Daisy Goins, soprano and a chorus of ten little children. The program continues with Theon La Marr playing *In A Moonlit Garden*, an improvisation by Dr. John Thompson . . ."

Music...In a Moonlight Garden, John Thompson Announcer:

"Each month THE ETUDE presents some new and lovely vocal selection of a sacred nature. In the July ETUDE we find *Spirit of God* by W. H. Neidlinger. The song is given here in a low key for contralto, baritone or bass, but is published also in sheet form arranged for medium and high voices. This song establishes immediately the quiet atmosphere of morning worship. It is sung for you by Theon La Marr, accompanied by Julia Belden."

Music...Spirit of God...W. H. Neidlinger Announcer:

"May we pause for a moment to make our station identification. Ladies and gentlemen, you are listening to THE ETUDE program for July. The program moves forward now with the July ETUDE's piano duet, *Norwegian Dance*, by Edvard Grieg. We have embodied in this composition all of that lofty spirit which characterizes European folk dances. The primo is read by Theon La Marr, the secondo by Julia Belden."

Music...Norwegian Dance..Edvard Grieg Announcer:

"Our next selection from the July ETUDE takes us to Havana. Suffused with the intoxicating lilt of the Caribbean Isle, this number, *Havana Nights*, by Dr. James Francis Cooke, comes to us like a musical breeze. *Havana Nights* is played by Theon La Marr."

Music...Havana Nights, James Francis Cooke Announcer:

"Here is a number you are bound to hear again and again, *Dreams*. It is a

brand new song by Oscar J. Fox, the composer of *The Hills of Home*, and will prove a delight to radio artists and their teachers. *Dreams* will be sung for you by Daisy Goins, soprano, accompanied by Theon La Marr."

Music.....Dreams.....Oscar J. Fox Announcer:

"Ladies and Gentlemen, this concludes the program from the July ETUDE, but we are pleased to announce that there is time left to answer a request for a number to be taken from the April issue of THE ETUDE, *Hungarian Dance No. 5*, by Johannes Brahms. This is an attractive four-hand arrangement of Brahms' ever entrancing gypsy dance and is played, the primo by Theon La Marr, the secondo by Julia Belden."

Music..Hungarian Dance, Johannes Brahms Signature Music..Album Leaf..DeBussy Announcer: (While signature is being played)

"The selections heard on this program are all publications of THE ETUDE MUSIC MAGAZINE and, with the exception of the very last, *Hungarian Dance*, by Brahms, which was taken from the April issue of the magazine, are all to be found in the July edition. THE ETUDE program is brought to you once each month by Theon La Marr. Tonight he expresses thanks for the assistance of Julia Belden, pianist, Daisy Goins, soprano, and a Juvenile chorus comprising (names the pupils taking part)."

(The following may be used at the discretion of the teacher):

"THE ETUDE MUSIC MAGAZINE is published monthly by Theodore Presser Company, and sells for 25¢ the copy; or a yearly subscription may be obtained at the low cost of \$2.00. However, the publishers are offering just now a trial subscription which enables anyone to obtain for only 35¢ THE ETUDE for three months—the months of June, July and August. For this special offer stamps are acceptable. You may enter your subscription through this station. We shall be glad to forward to the publishers any order left with us or you may send your remittance direct to the publishers at 1712 Chestnut Street, Philadelphia, Pennsylvania. The next ETUDE program is scheduled for next month about this same date. Watch for it and don't forget to take advantage of the special three-months' trial subscription offer."

SELF-TEST QUESTIONS ON MR. LA MARR'S ARTICLE

1. What good qualities are encouraged through radio performance?
2. What may radio be compared to, in explaining it to children?
3. On what basis should pieces for an ETUDE radio program be chosen?
4. What considerations should be kept in mind in making up the continuity sheet?

The radio broadcastings of a high musical character have done an amazing work of disseminating masterpieces of music to the general public. In other words, music teachers of today, if they are alert and resourceful, have a far richer field for prospective students than had those of a few years ago. Teachers are advised to keep in close touch with the radio.

THE MUSIC SUPERVISORS' FORUM

A National Board of Distinguished Experts Selected by THE ETUDE MUSIC MAGAZINE
to Assist Supervisors in Securing Practical Advice and Information
Upon Important Musical Educational Problems

College Music Appreciation Course

Please advise me as to a suitable course to follow for music appreciation for students of college grade under the following conditions. About ten per cent of the students have had some training in music during their previous education. Music appreciation is required of all students of sophomore classification. I realize that they are not ready for advanced work, because they know nothing of form and have had very little musical experience.

I would appreciate any material suggested for use in the course.—T. F.

Your situation is one common to many colleges where music has not been fully taught in the grade and high schools.

The training of the ear to discriminate among the fundamentals of music is the greatest lack and must be acquired in the best, surest and quickest way. The material used must of necessity be of such character as to appeal to the more mature understanding of the older students, yet the simplest facts and elements must be presented and mastered before advanced work can be given.

First, then, there must be at least some experience in just listening to beautiful music, letting the imagination create mental concepts of beauty, mood, atmosphere; next, experience in determining rhythmic patterns, melodic types, and beginning form, theme, phrase, theme recurrence, pattern, song form, song form with trio, rondo, suite, overture and lyric types. All these may be taken up quite simply, yet using as illustrations only the very best music.

As text books to follow there may be mentioned several appropriate to your needs. "Teaching Music from an Appreciative Basis," by Louis Mohler, published by C. C. Birchard and Company, is helpful and very strong in "form." There is a unit of records to accompany this text known as the "Mohler" unit, which gives twenty records with ninety selections, each for a definite teaching purpose, yet very lovely. The lessons are keyed to "Lessons in Music Form" Goetschius.

"Music and Romance" by Hazel Gertrude Kinscerra approaches the whole subject in an interesting, human way, very attractive as a text, strongly appreciative, also illustrated by records.

"People and Music" McGeehee (Allyn-Bacon) is strongly historic, but the note book which accompanies it, "My Musical Measure," is more "appreciative" and an excellent work.

The elements of form presented in class may be illustrated by piano. For the larger forms requiring orchestral color and instrumentation, record illustrations are advisable throughout, in addition to the piano.

Really worth while work may be assigned as home work through radio. Ask the class to listen for classic selections over the air. Indicate the theme and how many recurrences. Write out thematic pattern. Listen for two-part, three-part song form, song form with trio, rondo, theme with variations, and so forth. What was the meter pattern? Did you hear it in twos? Threes? Or fours? Tap the rhythmic pattern. Was it a dance form? March? Waltz? Minuet? Gavotte? If a suite

was played, was it of the classic type (series of dances) or the modern type consisting of episodes or story? Was the selection program music (telling a story) or classic (just beautiful, formal)? These and hundreds of other illustrations may be called in to enrich the regular lesson material.

The fundamentals of appreciative listening leading to music understanding must be learned whether the pupils are seven or seventy, but in such a situation as yours must be sugar-coated with real music of surpassing interest and beauty.

—F. E. CLARK.

The Successful Class Lesson

What points should I consider in conducting a successful class music lesson?—E. R. McI.

1. Have a well-prepared lesson plan and follow it.
2. Start the lesson with a brief review of material covered previously.
3. Present new material in a vital interesting manner; accept the efforts of the pupils and encourage them to keep going rhythmically.
4. Call on individuals to sing or play when the group or parts of the group fail completely. Make the lesson a pupil centered project or a socialized activity. The pupils must gain satisfaction from their efforts and deal in terms of success.

—GEORGE L. LINDSAY.

What should be done with boys in public school music, who are beyond their classmates in years?—E. R. McI.

The best thing to do is to group boys or mixed pupils with others of their own psychological age. Music of maturer content and text suited to the age of the boys should be used. It is a mistake to mass boys of all ages for instruction in music.

—GEORGE L. LINDSAY.

Treating the Monotone

How do you treat "monotones" and pupils who are almost monotones? They are often discouraged by others so that they do not make any real attempt to sing.—E. R. McI.

Many young children come to school without control of their singing voices. They should be permitted to sing rote songs with their classes, and be called upon for individual singing. If they cannot respond, special corrective help should be given. Many children can match lower tones but fail above "a natural" of the G clef. The usual problem is to gain the use of the head voice, so-called. Imitative games such as matching the higher sounds of whistles, bird calls, the wind and sounds of small animals appeal to little children.

Older children who have not had proper corrective treatment present real problems. Individual work on easy familiar songs such as *America* and simple folk tunes will serve best at this stage. Practically any child or even adult can sing along

with an instrument or singer provided that a very familiar song is used in a key low enough to accommodate a dormant voice. Gradually raise the pitch with each repetition, and surprising results will be accomplished. Many children have low-pitched speaking voices and are shy about singing. Care should be exercised in part work in placing boys, especially, on parts which are in their possible range.

—GEORGE L. LINDSAY.

Writing an Essay on Music Courses

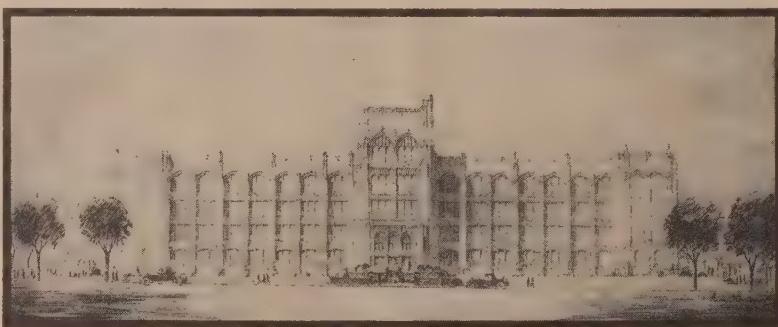
Do you have anything that will give me some data in writing a paper on (1) "Value of Library Work in Music Courses" or (2) "Music Training for Grade Teachers" or (3) "Preparing Teachers for Activity Programs."—Mrs. H. N. E.

1. There is a great value in consulting reference books on music and the related arts. Specific assignments calling for personal research require much library services. Lists of reference books on music that should be found in every high school library were published recently in the columns of THE ETUDE. Every public library should have generous collections of works on music. Many cities have special music librarians. The writing of individual critiques on music heard and musical problems discussed is a necessary factor in the development of music appreciation.

2. Much has been written concerning the musical preparation of the grade teacher. Practically every state educational department has published a well defined course for the training of grade teachers in the normal schools. Consult the "Books of Proceedings" of the National Music Supervisors Conferences, "The Music Supervisor" by Tapper and "Music for Public School Administrators" by Dykema.

3. The third topic, "Preparing Teachers for Activities Programs," is more general. Consult "Music for Young Children" by Thorne and "Activities Curriculum in the Primary Grades" by Stevens.

—GEORGE L. LINDSAY.



THE NEW OLNEY HIGH SCHOOL IN PHILADELPHIA
Typical of Thousands of Similar Buildings in America

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Head of Public School Music in Philadelphia, For Advice upon Elementary, Junior and Senior High School Problems

PROF. KARL W. GEHRKENS
Head of the Supervisors' Department, Oberlin College, For Advice on Musical Notation, Theory and Form

Grouping by Age or by Grade

Should I teach the students by grades or group them according to age?—L. C.

In a former issue of THE ETUDE, a similar question was answered. I presume that the school is a graded elementary school. You state that no music has been taught before. For this reason unison songs should be the best approach. Take each class separately, if possible, and present easy one-part songs suited to each grade of pupils.

Twenty minute periods daily should be devoted to music. The pupils in grade one should sing rote songs only. The pupils in grades two and three should spend half of their time in learning well selected rote songs, some of which should be used for the introduction and development of music reading either from the

(Continued on page 60)

The "New Deal," the "New Leisure," and Music

By HERBERT J. TILY, Mus. Doc.

From a Lecture delivered at the University of Pennsylvania, by Herbert J. Tily, General in the N R A Drive for the District of Philadelphia.

The "New Deal" has brought a new significance to the meaning of the word leisure. As we intimated in an editorial in THE ETUDE for November, 1932, this situation was certain to arise though it has been hastened by the vast industrial and economic change now brought about by the N R A. Herbert J. Tily, whose lecture is presented herewith, is himself a large employer of labor and so is qualified to speak on the utilization of leisure.

Dr. Tily is president of the Strawbridge and Clothier Company, one of America's largest department stores, located in Philadelphia. There for years he has personally conducted one of the finest choruses of the city, the Strawbridge and Clothier Choral Society, which has frequently sung with the Philadelphia Orchestra. He also was formerly president of the Retail Dry Goods Merchants Association of America with over one hundred thousand members. In addition to his multitudinous duties in the business world, Dr. Tily is an organist, composer and musician of accepted ability. He has the degree of Doctor of Music from a leading university and has been one of the foremost protagonists in America for the value of music in stimulating the average man and woman to higher life attainments. In the great N R A drive, President Roosevelt selected him as General for the Philadelphia District.—Editorial Note.

Special Introductory Note

Dr. Tily writes: "The lecture which I delivered at the Irvine Auditorium on the afternoon of May 19th last, was written by me some time before that date, consequently well before the enactment of the National Industrial Recovery Act.

"The administration of this Act, up to date, has brought to pass, much earlier than I then anticipated, a shortening of the hours of labor; so the problem of the profitable employment of leisure is not one

which can be postponed. In the manufacturing industry a thirty-five-hour week now generally obtains. Abundant leisure for those employed in that industry is already an accomplished fact.

"Many of us, who have been working in Washington with the Administration, have been made to realize that the present shorter hours are likely to be still further reduced as time goes on.

"Of all the things one may do the year round, music offers at once one of the simplest and yet the most enjoyable means of employing this leisure."

More Leisure for all Classes

ONE NEED not be completely informed as to current thought to realize that various influences are at work to force an early reduction of the hours of labor.

While economic opinion differs somewhat as to the extent that technological advancement will render necessary a decrease in the number of hours of labor per capita, in order that technological unemployment with its attendant problems may not increase, it seems safe to conjecture that still further improvements will be made in power-driven machinery and the use of other devices to augment production, and that with these improvements there will be a progressive diminution of the need for man power.

An extreme prophecy is made by those who have studied the modern science of agro-biology. Their calculation is that some day not far distant some half million men working on an area of eighteen million acres (an area smaller than the State of Kansas) will produce all the products of the soil necessary to maintain the population of the United States in a standard of living superior to that which we at present enjoy.

Even though many think this is an extreme prediction, we are forced to the con-

viction that a half or even a quarter of this potentiality of production will lift from the shoulders of man so large a proportion of the labor now necessary that a shortening of the hours of labor for all people will become an economic necessity.

This prospect can only fill us with alarm, unless we can see our way toward a practical and equitable division of labor among all who are fitted to work.

The Safety of Civilization

We must take one or the other horn of the dilemma—either adjust ourselves to the changing technological conditions under which we live or by some regulation arrest technological advance.

It must be conceded that the safety of civilization depends upon the employment of every potential worker in a sufficiently gainful occupation to insure comfortable subsistence, and that all adjustment of hours of labor must take into consideration the per capita production made possible by the progress of inventive genius. If we grant, then, that some large increase in hours of leisure is an inescapable corollary of our economic progress, then a new problem presents itself for solution, the problem of educating for leisure. This problem is complicated by the fact that the developments, which are operating to reduce the time necessarily spent at work, are also producing organizations and apparatus to make loafing during leisure hours attractive and tempting.

A universal technological idleness may well be conceived as likely to be a harmful trend unless we educate intensively to develop a large measure of ability for wholesome self-amusement. Educators are arranging their curricula with this in mind.

College Courses Provide for Leisure

Dr. Irving Maurer, president of Beloit College, Beloit, Michigan, says that the opportunity of abundant leisure challenges

liberal arts colleges with the task of making persons able to enjoy the inner riches of encouraging their imagination and disciplining their minds.

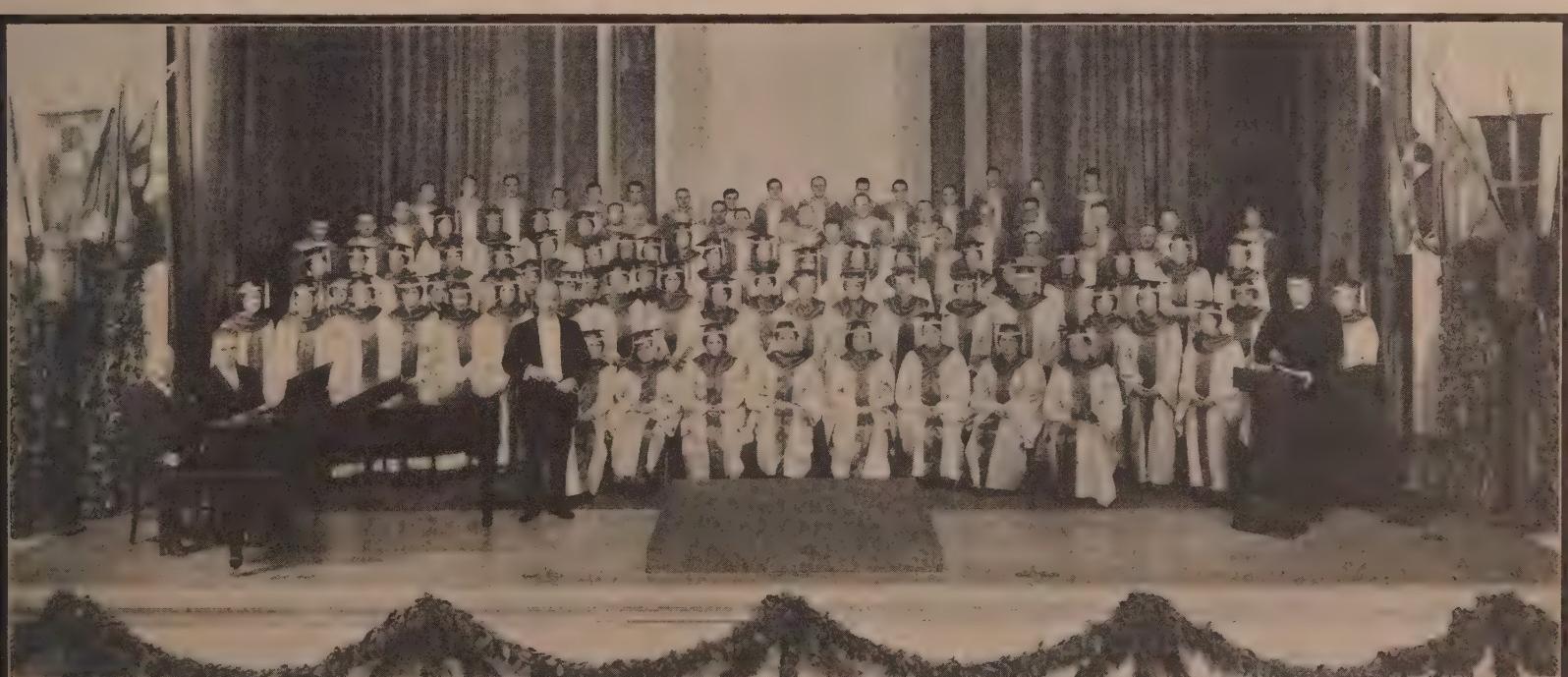
Butler University, Indianapolis, has already scheduled courses for the utilization of leisure. Dean Bailey, of this institution, has expressed the opinion that only the educated man will know how to get the ultimate in enjoyment out of life.

He goes on to say, "The prospect is wonderful. This old world of ours is chock full of things to enjoy—fascinating, beautiful things to thrill over, new sciences to pursue, new books and plays to understand and appreciate, new theories of government and social reorganization, new sports, strange countries and people to explore through books, old arts and new ones to comprehend and practice—with all of these nobody need get stale if he has a hundred years of leisure."

"Gardening, astronomy, photography, radio, birds, politics, art and after-dinner speaking are among the studies to be undertaken. Other courses will encourage interests in religion, philosophy, sports, the languages, history, psychology and the laboratory sciences."

Garden Love, One Solution

Certain it is that viewers of gardens, howsoever discriminative their inspection may be, will add less than they might to the world's enjoyment of gardens, unless, directly or indirectly, they bring about the making of more and better gardens. They may, by critical informative talks or writing, make more and better visitors to gardens, so adding somewhat to the enjoyment of leisure and multiplying the number of those who appreciate gardens. This will increase the demand for and the enjoyable use of gardens. Education for leisure must, therefore, include training in planning and making gardens, for in this latter there is to be found the great joy of achievement.



DR. HERBERT J. TILY AND HIS FAMOUS STRAWBRIDGE AND CLOTHIER CHORUS. DR. TILY IS STANDING BETWEEN THE PIANOFORTE AND THE CONDUCTOR'S PODIUM.

as well as the utilitarian benefit of supplying a developed need. And now the temptation is great to jump at once to the special pleading which is the definite objective of this talk.

Your program must lead you more than to suspect that I purpose particularizing on the value of educating man so that he may produce flowers of sound with special emphasis on the gardenlike possibilities for this purpose, of the human throat. Our sounds-garden architects or planners are, of course, musical composers, our head gardeners are our conductors, and our working gardeners are our singers and instrumentalists, each of whom must use his little patch of garden as an exactly right contribution to the ensemble. Individual beauty there may be—in fact, must be; but individuality must not be asserted except as the plan calls for the dominating prominence of a part as a necessary or required device for improving the whole. As in a garden, contrast of light and shade, differences of color, balance and proportion are achieved through so placing and so using units, both separately and in varied masses, that the major purpose of the whole may be achieved, understood and enjoyed. I cannot afford to extend this analogy too far, but all works of art are analogous fundamentally because they are the flowering of the human mind and their appeal is purely human.

Gardens, Symphonies, Pictures

Gardens, symphonies, pictures, statues, temples, gratify, first, the creative urge of man, then satisfy his desire to build a world of his own fancy and thus change existing things by making them conform to his visions of a glorified world. The joy of craftsmanship follows the delights of practical dreaming; and the new things born of these twin human attributes have increased many fold the totality of world happiness. No man liveth to himself alone, and no man creates for himself alone. The soul's health is maintained by esthetic gratification; so cultured playtime will make life more worth living than worktime alone can.

Work is what you must do; play is what you want to do. Happy are those who can make play of their work. Happy, too, those who have been led so to work at acquiring the technic of productive play that their leisure not only is a joy to themselves but also enriches as well both the work and the play of others. It is quite conceivable that avocations thus viewed and practiced hold as great promise for the betterment of humanity as do necessary vocations. In fact, it is the amateur, the lover, the avocational man who makes vocations possible. It is because of demand for the things he loves that other men are able to live by making it their regular occupation or vocation to produce them.

Radio, the phonograph and talking pictures will and should play their important part in entertaining and educating; but we must be careful to guard against being made a race of receivers only; for these modern conveyors of art are of use only in so far as creators of art are developed. Scientists may develop the art of reproduction and transmission to an undreamed of approach to perfection, but beauty to ravish the eye, ear, mind and heart can be transmitted only as it is made. To paraphrase Scripture, we should be doers of the beautiful and not hearers only.

Our Choral Possibilities

Having glanced at the wide range of interest which is open to those who would qualify for leisure, let me come at once to a presentation of the great value of choral art. Each of us possesses a natural musical instrument capable of expressing, audibly and directly, our subjective side.

To fail to educate a person directly and intensively to give to him the ability to

read from notes and to be able to produce, in intensity, pitch and duration, the sounds which these notes indicate, is to deprive man of one of the greatest joys of life. I know of no physical achievement which quite equals the joy of artistic singing. The use of the voice in solo, with or without some type of instrumental accompaniment, produces a form of art capable of giving great pleasure to both soloists and auditors. But my chief concern today is to urge an extension of the work already being done to make a greater number of people able to gratify their esthetic sense through the resources of choral music.

America Wants to Sing

That America wants to sing, and sing chorally, is evident not only because of the existence of many choral organizations, but even more significantly because of the universality of the urge to sing by those who have not been educated to do it. Wherever people congregate, the ability of any part of a group to make vocal harmony not only is always hailed with applause, but excites envy as well. Can we not envisage an America so educated that in homes, in clubs, as well as in schools and colleges, there is a library of part songs which may be handed round to almost any company, to be read at sight and performed with every regard to a faithful portrayal of the composer's intention?

I would urge that we all become missionaries to increase greatly the number of people who both are able to read and have had sufficient instruction in voice culture to make their singing not only gratifying to themselves but also pleasing to others. Sight reading and tone production should be definite requirements of education in our preparatory schools; and the use of the ability so gained should be more generally encouraged in college and after graduation.

Important Choral Movements

There are three national associations which are doing a great work for choral development—the Associated Glee Clubs of America, the National Federation of Music Clubs, and the American Choral and Festival Alliance. I have before me a statement of the purposes of this latter organization; they are twenty-five in number. I will read a few of them:

Correlate the existing and the newly developing choral forces of America in a great vital alliance.

Establish adult voice-training classes by the best vocal instructors in every city, as a source of supply for choral societies.

Recommend choirs of artists as an auxiliary to every symphony orchestra, on a proportionate financial basis, thus utilizing a city's professional singing talent.

Arouse public opinion in behalf of the support of fine singing equal to the playing demanded of every symphony orchestra.

Secure active public and municipal support of all superior choral societies.

Organize Choir Directors Institutes in every city and festival center.

Coalesce the world's choral interests by interchange of noted choirs, eminent choral directors, adjudicators and music-educators, as a measure for world understanding, and as a factor for peace.

Prepare for increasing hours of worth while leisure by building musical events for massed participation and joyous social recreation.

Assuage social unrest, and utilize enforced idleness in creative self-expression.

Keep Faith With Youth

A responsibility is upon every community to salvage the talent issuing from schools, colleges and studios. Preparation without opportunity for communal participation is a present tragedy in our rapid development of music in America.

I would advocate that, in addition to the
(Continued on page 56)

The Interesting Stephen Heller

By CLARENCE LUCAS

TWENTY years ago Stephen Heller's studies were used by nearly every teacher of piano playing. Forty years ago Stephen Heller's compositions were often found on the programs of concert pianists. Sixty years ago Féétis wrote in his *Biographie Universelle* that "Stephen Heller, much more than Chopin, is the modern poet of the piano."

Today we never hear Heller's works in the concert-room, though many teachers still use some of his numerous studies, and the name of Féétis is known by piano students mostly because Chopin wrote three studies for the piano method of Féétis and Moscheles.



THE GRAVE OF STEPHEN HELLER

It is not strange that the studies have endured, for they are graceful, musical and well adapted to the keyboard, although they are intended more to cultivate the student's taste than to develop his fingers. But the neglected compositions are equally well written for the piano and as valuable for the cultivation of a musical taste. Yet, in spite of Féétis and of many another musical authority of the period, Stephen Heller's star has paled before the brighter light of Chopin's genius.

There was a time, some thirty or forty years ago, when Stephen Heller's *Tarantelle in A flat Major* was more played by young pianists throughout the world than any single piece of Chopin's. That was

his last world-wide success. Not one of his enormous list of about a thousand compositions has become a permanent favorite with the musical public. He is so completely overlooked by pianists now that the readers of his biography are astonished at the quantity of his works. His Op. 53 was a tarantelle. His Op. 61 is called second tarantelle. His Op. 85 consists of two tarantelles, and his Op. 87 is likewise a tarantelle. Again, in Op. 137, he gives the world two more tarantelles.

His Op. 80, called *Nuits blanches*, consists of eighteen pieces. Op. 125 contains twenty-four studies of expression and rhythm. Then there are four barcarolles published together as Op. 141. And, in addition to all these caprices, rondos, scherzos, fantasias, valses, pastorals, reveries, sonatas, variations, etudes, nocturnes, impromptus, polonaises, tarantelles and other works classified under opus numbers, there remains a great quantity without opus numbers. And all this amazing industry in the face of poor health!

Arthur Pougin wrote that Heller's health was delicate and his nature retiring, adding, "He is as earnest in flying from clatter and publicity as others are in seeking them."

Heller held Chopin in very high esteem and related with the greatest satisfaction that Heller remarked once, at a dinner to which Chopin had invited him, that of all the Chopin values he preferred the melancholy and poetic *Valse in A minor*. "That is also my favorite," said Chopin.

When I myself was a music student in Paris in 1886 I was taken to call on Stephen Heller. I remember the long gaunt face and the gray hair of the old composer very well as he bent over his little piano.

In January, 1888, Heller followed Chopin to the vast cemetery of *Pere Lachaise* on the eastern side of Paris. Forty-five years later, in January, 1933, I visited the famous cemetery and paid my respects to the memory of the two composers. The guide told me that Chopin's tomb is more asked for by visitors than any other tomb in the cemetery. But Stephen Heller has no need any longer to avoid publicity, for his tomb is undisturbed. No visitors were to be seen when I photographed it on a cold, dull, wintry day. The life-sized bust upon the grave seemed to resemble perfectly the living composer I had seen when I was young and, in imagination, I saw again his face. But the tones of the little piano he had played that day in the modestly furnished apartment I shall hear no more.

Here's a New One

THIS wide awake dealer in Phoenix, Arizona, is evidently set on "playing high." Surely "the world do move" in these days. This is the letterhead of Mr. Gene Red-

will, who is also a composer of music. The strange combination of an "Airplanes and Piano" store is the very latest turn we have seen in the musical world.

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Those Troublesome Octaves

By W. WARD WRIGHT

MANY pianists who possess a very fluent technic in passage work find themselves partially, if not wholly, deficient in that equally important part of a well rounded pianistic equipment, namely, a brilliant octave. In the writer's article, "Quicker Results Through Weight Playing," published in the March, 1931, ETUDE, the subjects of key control and muscular condition were discussed as the essentials of a fluent pianistic equipment. To give a short resumé we might here state that the key itself must be considered as an individual "tone-tool" to be played *with* and not *on*. We found first of all that the quick finger acting *against* a loose-lying hand would bring quicker and easier results. Secondly, we must keep in mind that there are always two elements in an easy fluent technic; namely, the active element and the passive or resting element. In the case of finger passages, the finger is the active element, and the loose-lying hand and resilient arm are quite necessary for both evenness and dynamic control.

The Hand as a Unit

IN EXACTLY the same way must we consider the octave and the laws governing its proper execution. But, whereas in finger passages the finger is the active element, in octave passages the hand itself is the active element. The arm is ever in that resilient condition that will allow itself to be adapted to all positions on the keyboard. For instance, if a fast C scale be played, there will be a minimum of arm adjustment due to the fact that the arm is required to move in one direction only, up or down the key-board. Whereas, in all other scales the arm must accommodate itself also to the forward and backward movements required because of the relative position of the black and white keys. This movement also can be minimized by using the very ends of the black keys and the upper part of the white keys nearest the black keys. Economy of movement is to be desired at all times in all kinds of piano technic.

But to discuss the proper touch for octave playing, let us understand that the old style "hand-movement" (sometimes called "wrist-movement"), in which the hand is raised high and strikes at the key, is to be most emphatically denounced. On a little reflection it will be seen that the muscles of the arm, raising the hand, are constantly working against the muscles that are used to accomplish the old fashioned "hand-stroke." This muscular "tug-of-war" is the cause of all pianistic inefficiency and, if persisted in, will be sure to cause tightening and stiffening with resultant pain and suffering to the performer.

The Tiresome "Key-Slapping"

AS IN passage work, "key-slapping" is to be most earnestly avoided. The late Teresa Carreño, famous Spanish pianist, told of hours and hours of torturous practice over a period of several years of this "hand-slapping" of the key in an effort to acquire an even octave technic. But after suffering severe pains in both arms as a result of such practice she wisely came to the conclusion that there must be some easier and more efficient way of playing octaves. It is this way that we would have all pianists learn.

Of course there are small hands which in finger passage work possess most agile and fleet fingers, which will never be able to execute an octave technic with an equal amount of ease. But the average hand that can compass octaves easily at repose can also learn to play them at a fast tempo, provided the correct conditions of execution be understood. The hand must always have that "dangling" sensation from the wrist. Indeed there must never be any consciousness of the wrist, for to the pianist as well as to the anatomist it should be merely a joint. If the hand at no time is raised high above the key or is used to "strike" at the key, in just what manner will we find that ease so desired and coveted?

From the foregoing we have learned that in octave playing, as in all other forms of technic, correct condition is the very first requisite towards attaining ease and fluency. To sum up the discussion we might state the conditions, tersely, thus:

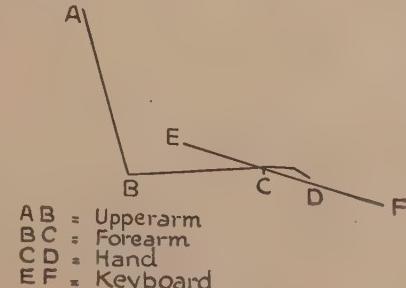
First: The upper arm must hang loosely at all times from the shoulder.

Second: The forearm should always be in a perfect state of balance supported by its own muscles.

Third: The hand must at all times lie loosely upon the key, avoiding all stiffness at the wrist joint. The reader will accomplish this latter, most important, condition by constantly keeping in mind the fact that the hand should "dangle," as it were, from the wrist.

Position

LET US now consider the position of the arm and hand. Position is largely a result of correct condition and is a factor which we cannot state in a too definite way, due to the differences in physical make-up of individuals. Generally speaking, however, the position that fits the majority of pianists is the one in which the forearm and loose-lying hand form an almost perfect horizontal. The height of the seat, of course, will bear upon this factor, and the performer should choose a chair (never a stool and most benches are too high) that will make this position possible. However, it has been the writer's experience over years of teaching that calling too much attention to position as such usually results in stiffness of one sort or another. Condition is the main point to keep in mind. If the performer choose a chair of proper height and has a perfect understanding of condition, he will find that good position will come as a natural result.



Movement

THE THIRD factor, which we shall now consider, is that of movement. Let us again state that utmost economy of

movement is to be desired at all times.

Movement is divided into three classes, the first of which is simple "hand-movement."

At this point let the reader place his hand on the octave C at key surface level, in a perfect state of relaxation. He will then, so to speak, have taken hold of the octave. Let him float the octave downward. Cautiousness must be exercised to avoid any perceptible key-bottom bump. The hand should always be allowed to rebound with the key to its normal position. The use of the key in this manner will cause the player to judge the exact amount of key-resistance required. Then, slowly at first, repeat the same octave, gradually quickening the tempo until a fast continuous octave on C be easily attained. This simple exercise is the basis of all octave technic. The right hand in "The Erl King" (Schubert-Liszt) uses just this same octave exercise. There are, of course, other examples of repeated octaves on a single note too numerous to mention here.

The Lead of the Arm

THE NEXT movement to be considered is that of the arm which of course will be required in all passage work. It is the function of the arm to lead, as it were, the hand sideways and horizontally and to carry it over to the key which is to receive the downward float of the loose-lying hand.

Now, instead of repeating the C octave, let the hand and arm, on rebound, quickly and without effort slide to the octave on D, then to the octave on E, and so on, taking hold of the subsequent octaves in the same manner—a quick floating of the key and a quick rebound. It will be seen that the only effort required is that to float the key to "tone production point" as the hand must lie so lightly on the octave that it will rebound of itself to its natural position. Gradually learn to play the whole C scale first one octave, then two, then three octaves in succession. The arm in this exercise will be required to move in one direction only, laterally. When the C scale has been mastered, take the next scale, one with but a single black key as F. Here the arm will be required to move forward only once, on B flat, and then just a little if the white keys be executed close to the black keys. Let other scales follow, together with passages formed on dominant seventh chords, diminished seventh chords, and so forth. If the idea of floating the key to "tone production point" followed by the natural rebound and sliding of the hand to its next position be persisted in, the reader will be amazed at the fluency he will acquire in a short time. If at any time a feeling of stiffness is felt, something is wrong; and that something is either exaggerated hand raising or the lack of a loose-lying hand.

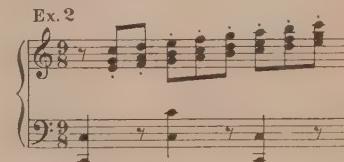
The third movement is that in which repeated octaves are played upon keys where the distance between them is too small to require a shifting of the arm as is the case in the fourteenth measure of the *Poco più lento* section of Chopin's "C Minor Nocturne, Op. 48, No. 1":



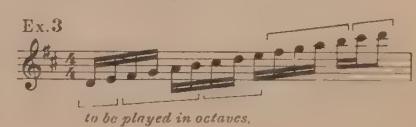
Here, as in all similar cases, the hand accomplishes the rapid octaves using the central tone "g" as a pivotal point of execution. Here the hand turns slightly first to the left and then to the right, playing the measure without any lateral arm-movement. The discerning student will find many such passages where this slight turning of the hand will be most useful; but space does not permit us to give them here.

Because of the very nature of the octave it is almost impossible to play a true legato, unless one has a very large hand so that he can use the third, fourth and fifth fingers to connect the octaves. The condition in legato octave playing is quite the same, the only difference being that the hand lies at depressed key-level instead of at surface level. Legato octave playing is much to be desired in all *cantabile* passages such as the middle section of Chopin's famous *Octave Etude*. Pianists with small hands incapable of utilizing any other than the fifth finger in connecting the octaves need not despair, however, for a clever use of the damper pedal can produce a most beautiful legato in spite of this handicap. But in *bravura* octave passages it can readily be seen that any attempt at legato would only hinder the desired aim.

Finally, a most valuable aid in octave playing is a clear understanding of that most useful factor, key-phrasing. The writer claims no originality for the theory of key-phrasing, but on the contrary is much indebted (as is the whole pianistic world) to that giant of the key-board, Ferruccio B. Busoni. Key-phrasing is that grouping of notes in octave playing in regard to the position of notes on the key-board. It is moreover a purely mental concept to aid execution and has no relation whatever to the musical phrasing which of course is the important factor for the listener. But, for the performer, key-phrasing is a most valuable expedient. For instance, in the C scale and such chord passages as the opening measure of Stephen Heller's *The Hunt*:



in which all notes are white keys, the arm is required to move but laterally to the right; but in all other scales and passages involving black keys a knowledge of key-phrasing is found most helpful. Let us take for example the D scale:



The key-phrasing as indicated will aid most materially in its execution. The following preparatory exercise for playing the foregoing D scale will prove beneficial:

Ex. 4

To augment the exercise, each half measure can be doubled into a full measure. It will be seen that Ex. 4 is devised by repeating the key-phrases indicated by Ex. 3. Thus the hand and mind will be trained to play the two octaves of the scale, rather as a succession of key-phrases than as a succession of single notes. This very principle is applied in finger passage work and is equally effective in octave passages. Of course in execution of the continuous scale, no break between the key-phrases is permissible. Furthermore, as a result of clear thinking, the key-phrases themselves will merge one into another, resulting in a most even and clear passage. The two following scales will help to make this matter clear:

Ex. 5

It would be well for the reader thus to write out each scale and key-phrase it according to the white and black key relationships.

Our most valuable use of key-phrasing, however, is its application to octave passages in piano literature itself. Consider the following from the "Prelude, Chorale, and Fugue" of Cesar Franck, 9th, 10th and 11th measures:

Ex. 6

It will be noticed that the key-phrase and musical phrase are here identical. This mental key-phrase picture will aid much in playing this accelerando passage. A few more examples may assist the reader even further: (a) Chopin Scherzo, Op. 39, 25-33; (b) Chopin Scherzo, Op. 54, 18th measure from close; (c) MacDowell's Tragic Sonata, 15th measure; (d) Cyril Scott's Lotus Land:

Chopin "Scherzo" Op. 39 Central tone G#
25-39 meas. Central tone G# tone G#

A

Chopin "Scherzo" Op. 54
18th meas. from close. Central tone B

B

Mac Dowell's "Tragic Sonata"
15th measure

From Cyril Scott's "Lotus Land"

In "c" it will be noticed that every other key-phrase is identical. It will readily be seen how much this facilitates the key-board reading. Furthermore the two phrases are symmetrical and require a similar sweep of the arm for each. Graphically the arm movement for each might be presented thus:



Finally, the forearm should always have the feeling of leading the hand instead of the hand drawing the forearm to the required position. This sensation must be acquired, else a stiffening will result. This leading of the arm, as well as the whole subject of key-phrasing, is purely psychological in character, and the writer fully realizes how feeble is his attempt to put down in cold ink anything so intangible as sensation. Sensation to be understood must be experienced. Nevertheless it is with the hope that a careful study of the foregoing at the key-board will bring the struggling student to a better understanding of true octave playing.

SELF-TEST QUESTIONS ON MR. WRIGHT'S ARTICLE

1. In octave playing which member is the active element and which the passive?
2. What sensation must the hand always have in octave playing?
3. What position is the correct one for the average pianist?
4. What is the function of the arm in octave playing?
5. How may legato be accomplished in octave playing?

RECORDS AND RADIO

By PETER HUGH REED

MANY YEARS ago, Lawrence Gilman, the distinguished critic, wrote a book of Program Notes (still available and well worth owning) called "Stories of Symphonic Music," in the beginning of which appears an essay called "The Orchestra as Poet, Painter and Dramatist." Although primarily written to explain so-called program-music, this essay does more than just that for us. Its very title, for example, conveys the unlimited potentialities of the orchestra, as we like to think of it; for the "poet, the painter and the dramatist" in symphonic music is not confined with us to program-music. All three of these personalities are continually manifesting themselves, either individually or collectively, in all symphonic music. That is why we believe that such music brings a greater degree of satisfaction to the many, rather than to the few. Its eloquence is greater, its emotions are more varied and its tonal opulence richer than any other form of musical expression. For this reason we welcome the renewed broadcasts of the major symphony orchestras on the air.

One of the smaller orchestras which we believe are consistently presenting programs of excellence is the so-called Little Symphony, conducted by Philip James and heard Saturday nights from eight to nine-thirty, Eastern Standard Time, over Station WOR. Mr. James, in the choice of his material, realizes the orchestra as "poet, painter and dramatist." He not only presents standard selections but also interesting short works by contemporary composers. Another feature of these concerts is the addition of a soloist. We recommend these programs to the attention of our readers who find orchestral concerts a source of inspirational enjoyment.

The Elfin Herald

THERE IS an elfin sprightliness to Mozart's Overture to his "Marriage of Figaro," which in the spirit of a true prologue always seems to say, be prepared for a gay and vivacious comedy. It is the spirit of the overture, as much as anything else, which makes it essential for this truly inspirational opera comique to be excellently performed. Since Bruno Walter captures the spirit perfectly in the recording of this overture, issued by Columbia on one side of disc 68133D, we recommend it to lovers of Mozart's music. It is the best recording of the overture available.

On the reverse face of this disc, "Figaro's" Overture is appropriately wedded to some charming seventeenth century music (all too seldom heard), a Gigue and Badinerie by Corelli. The latter is lightly and deftly played by the Madrid Symphony under the direction of Enrique Arbós. This music forms part of a suite to which the Saraband, already issued on the sixth side of Columbia's recording of Bach's "Suite in D Major" (see album 135), also belongs.

Stokowski has completed the Brahms' symphonies for Victor. Recently they issued his performance of the Fourth in Album M 185 (also available for long playing version). The contrast of the recording in these four symphonies presents a history in the development of recording. The last, being contemporary, is of course the best and therefore is a truer projection of Stokowski's concert-

hall performance than any of the other three.

Stokowski's Brahms, whether one agrees or disagrees with his interpretation, is always vital and stirring. It is decidedly not "regulation Brahms," as one New York critic has noted; for Stokowski likes to "paint the lily" and take strange liberties with Brahms' tempos. In the present instance, he makes an unjustified accelerando in the coda of the first movement which completely destroys the composer's intended mood. His fervent reading of the second movement, however, undeniably accentuates Brahms' tonal poetry. It is a pity that Stokowski who likes to stress the quality of his woodwinds did not see fit in this recording to stress the triangle which plays such an important part in Brahms' scoring of his sportive and jolly third movement. To us, its omission is a lamentable one, an omission sensed all the more because of a long familiarity with the score. We are given to understand that this set has been in demand for a long time. We doubt, however, that it will completely eclipse the Polydor-Brunswick set already in circulation.

The Quest of Istar

VINCENT D'INDY'S "Istar," symphonic variations for orchestra, has long occupied an eminent place in symphonic repertoire, standing alone in its unusual workmanship. The customary order of the theme and variations are reversed. Although written in 1896, it is a work which might well have been created more recently. Edward B. Hill tells us that it is a work "both descriptive and scholastic in character, which may be considered a typical instance of the intellectual and the emotional in d'Indy's temperament." It is based upon the legend of the goddess Istar and "her quest of her lover in the land of No-return, as related in the Assyrian epic of 'Izdubah'." Istar descends into the lower world, parting, now with a garment, now with an ornament, at each of the seven gates. In the recording, which Victor issues of this work (discs 11559-11560), we have a vital performance, as played by the Paris Conservatory Orchestra, under the direction of Piero Coppola. An incongruous coupling on the last side of the recording, Grainger's "Molly on the Shore," is competently performed by the Philadelphia Simfonietta.

Mischa Elman records a delightful "Violin Concerto" by Vivaldi, celebrated eighteenth century violinist and composer, in an edited version by Nachéz, the eminent Hungarian violinist who was a pupil of Joachim. Here we have a galaxy of great performers on the violin responsible in various ways for the two discs which Victor number 7585 and 7586. Mr. Elman plays with his customary tonal beauty; and the balance, between the orchestra and the soloist, is managed with insight and discretion by Lawrence Collingwood, the conductor.

Wagnerian Recording

WAGNERITES will welcome the recording of the scene between Brünnhilde and Siegmund from the second act of "Die Walküre," which Columbia issue on discs 50369-50370D. It is sung by Margarete Bäumer and Gotthelf Pistor,

(Continued on page 68)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

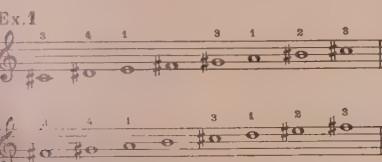
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

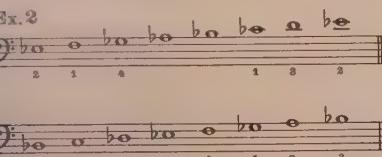
Fingering of the Minor Scales

Is the fingering of the minor scales the same as that of the major scales?—Mrs. W. A. B.

In most of the scales the fingering in each case is identical with that of the major scale that begins on the same note; but in the harmonic minor scales the following differences occur for the right hand of C# and F#:



and for the left hand of Eb and Bb:



In the melodic minors the same changes occur, except that C# and F# ascending are fingered in the right hand as in the corresponding major scales.

Technical Facility

Although I am acquainted with the modern methods of piano playing, such as quick attack and release of fingers, use of weight principles, rotation, and so forth, and find them easy to apply, it seems that I cannot advance beyond a certain degree of difficulty. I would like to learn more of Chopin; but this music, with a few exceptions, is too difficult.

Will you kindly suggest a way to further advancement? My time for practice is limited.—T. A.

Remember that the most important factor in all "modern methods" is relaxation, especially of the wrist—without which facility is difficult or impossible to acquire. I advise you to spend perhaps a quarter of each day's practice in acquiring ease in technic by the practice of finger exercises, scales and arpeggios, following these by studies, such as those of Cramer, Czerny and Foote's Op. 27. There is also an excellent collection for your purpose by Clayton Johns, entitled "From Bach to Chopin."

During this practice keep the wrist a little elevated and the fingers slightly curved. Use plenty of forearm rotation, and be sure that the wrist remains perfectly loose.

Essential Piano Studies

What technical books and pieces should every pianist have studied at one time?

H. M. U.

While opinions will doubtless vary widely as to this list, I may answer as follows, proceeding from the easier to the more difficult works: 1. Brauer, "Elementary Velocity Studies, Op. 15"; 2. Berens, "Velocity Studies, Op. 61"; 3. Czerny, "Velocity Studies, Op. 299"; 4. Heller, "Phrasing Studies, Op. 47" and Op.

46'; 5. Bach, "Two-Part Inventions"; 6. Cramer, "Selected Studies"; 7. Clementi, "Gradus ad Parnassum"; 8. Moscheles, "Studies, Op. 70"; 9. Chopin, "Etudes, Op. 10 and Op. 25."

A Conscientious Teacher

"A Small Towner" writes that she studied piano about fourteen years ago, finishing in the seventh grade of the Mathews' Course. Since then she has served as organist in several churches, has kept up her piano work as soloist and accompanist, has organized a church orchestra and now has eight pupils in the first three grades. She asks:

Should I continue to teach, or am I far beyond my depth? I am sincere in this, realizing my failings and shortcomings.

I give forty minutes to each pupil for a lesson once a week, and each week I also have a class on music rules, scales, composers, history, and so forth, which all my pupils attend. Do you think this a good plan?

With all your varied musical experience I think you are amply qualified to continue your piano teaching. You will be especially helped by reading articles on the subject such as those that appear in THE ETUDE; also by studying up-to-date books on piano teaching and other branches of music. Take any opportunities that occur of continuing your own piano study, such as summer work with an expert authority.

I may particularly commend the class work which you are doing, not only for the additional training which it gives the pupils, but also for the added inspiration and enthusiasm which their study together is sure to arouse. I wish that something in the way of such work could be carried on by every piano teacher!

Lacunae In Music Study

Please suggest a study course for me to follow, bearing in mind that I work days and study at night—that also that I am unable to take lessons regularly from a teacher. I fear that I have acquired a lot of bad habits and misinformation from wandering on the keyboard for twelve years in a haphazard manner.

H. R. Daj.

I advise you to fill in the lacunae or gaps in your musical work by pursuing a course in which each step is carefully outlined so that there are no serious omissions in your knowledge of such matters as notation, technic, interpretation and important facts about music history and composers. For such a course I recommend "The Music Students Piano Course." This is in five grades. You may begin with as early a grade as you think advisable, possibly three or four, and continue on eventually through the last or fifth grade.

Three-Hour Practice Schedule

Will you suggest a course of study calling for three hours of daily practice which I could follow conscientiously in lieu of the lessons which I cannot afford at present?—C. E.

A proper schedule will involve both variety and system, such as the following:

Begin each day with a half-hour of technical drill, giving ten minutes each to (a) finger exercises, (b) scales, (c) arpeggios, varying the order of these three groups from day to day.

The main bulk of your practice should involve (1) one or two formal studies ($\frac{1}{2}$ hour); (2) work on an entirely new piece ($\frac{1}{2}$ hour); (3) "finishing" work and memorizing of a piece studied just previously ($\frac{3}{4}$ hour); (4) review work on two or three pieces in your repertoire. It is well to vary the order of these items from day to day, so that each may receive in turn your "freshest" attention and so that your practice may be varied without sacrificing any important feature.

begin to make your hand feel "achy," stop immediately and do some relaxing exercises or some finger exercises in close position for a while. Never allow your hand to feel strained.

Don't worry too much about rapidity. That will come, if your hands and wrists are kept sufficiently flexible.

Confidence In A Teacher

I am twenty-one years old and have been studying piano for ten years. I have a quick and accurate memory and am not afraid of hard work, and I love music.

It is difficult to know what course to take. Should I go to some prominent teacher and take his advice?—S. H.

If you can find a teacher who has shown his ability by successful work as a performer, instructor and general musician, I advise you to put yourself under his supervision. Having done so, give him your full confidence, so that he may be quite free to develop his plans for your progress.

A Young Teacher

I am twenty-two years old and have just started to teach. I have two girls, aged ten and twelve, who are progressing rapidly, have a good hand-position and very loose wrists. They are completing the second "Technic Tales" book by Robyn. Can you suggest studies to supplement or follow this book? I would like to give them pieces that are tuneful and of good quality, bringing in some of the works of the "Masters" as soon as possible.—C. D. E.

I am glad that you have such high ideals in your teaching, and feel sure that you will succeed if you follow them out.

For study books, I suggest: "Easy Studies in Early Grade," by M. Bilbro; "Eclectic Piano Studies," compiled by L. G. Heinze.

There are plenty of pieces by classic composers for which they should be ready now or very soon, such as: Schumann, selections from "Album for the Young," Op. 68; "First Lessons in Bach" (Carroll); Beethoven, "Easier Pianoforte Compositions"; Handel, "12 Easy Pieces."

Material of Musical Interest

A boy pupil who has taken lessons two and a half years has studied several books, including Czerny's "100 Recreations" (which he likes very much) and Duvernoy's Op. 120. He loves music and wants to play, but like most boys dislikes scales. What shall I give him?—E. P.

Assign him some definite technical work each lesson, on which he is to spend the first ten minutes of his daily practice. This assignment you may write out in a manuscript book which he keeps for the purpose.

He should be ready for formal studies of a really musical nature, for which I suggest "Studies in Musicianship," Book I, by Stephen Heller. For pieces the following should interest him: *A Juggler in Normandy*, by Evangeline Lehman; *Second Waltz*, by B. Godard; *Hungarian Echoes*, by James Francis Cooke; *Joyous Springtime*, by Frederick A. Williams.



When you play the notes of the octaves together, try to feel that you are throwing the hand in two directions at once—in the right hand, for instance, that you are throwing the thumb side to the left and the little finger side to the right, both at the same time. If, after this, octaves still

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A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

THE PASSION FLOWER

By F. B. DeLEONE

The music of Francisco Deleone, an American born composer of Italian ancestry, is well known to ETUDE readers, since a quantity of it has appeared in this magazine. *The Passion Flower* is a short, colorful sketch of an exotic blossom indigenous to Sicily.

The melody appears first in the right hand and should be made to sparkle along in even legato supported by the tenor voice in the left hand which should be given the importance of a secondary theme—a duet, after a fashion. Observe that the left hand is played *sostenuto* for the first two measures and that in the third measure the first two chords are detached followed by legato on the third and fourth beats.

At the end of measure 8 the left hand catches up the theme and carries it to measure 16. The second theme (measure 25) in the key of the sub-dominant, B flat, is succeeded by the first theme, D.C., and ends at Fine, measure 24.

PRAYER TO THE RAIN GOD

By ISIDOR PHILIPP

To the American composer, Thurlow Lieurance, one of our most persistent and successful delvers into American Indian lore, Isidor Philipp is indebted for the theme of this composition. Monsieur Philipp is the grand old man of the piano world in France, loved and venerated internationally as one of the great piano pedagogues of all time. He has taken this Crow Indian theme (recorded phonographically) and embroidered it with the colors of his own fancy with most interesting results.

The theme has the syncopation never absent from American Indian songs. Here is music which should be played with the simple reverence and awe characteristic of primitive peoples living close to the soil and seeking to propitiate the forces of nature which constantly threaten destruction.

After a thirteen measure introduction the theme proper enters in sonorous chords to be played *pianissimo*. The low bass tones represent the throb of the tom-toms, monotonously preserving the syncopated rhythm with which the Introduction opens. At measure thirty-two faint thunder announces the approach of the storm section which should be built up to heights dynamically. Following the storm the theme is again heard, this time in *fortissimo* chords which, played majestically, breathe the spirit of a prayer of thanksgiving to the Rain God. The composition ends on a *diminuendo* of rolling thunder heard faintly as the storm recedes.

THE TORCHLIGHT PROCESSION

By EVANGELINE LEHMAN

Miss Lehman, whose oratorio, "Ste. Therese of the Child Jesus," won for her a decoration from the French government recently, shows forth in this simple fragment the spirituality and richness of imagination which made the greater work a sensation. Imagine the rapt faces of monks in a torchlight procession at midnight on their way to the shrine of the Nativity. For centuries in the church the mystical hour before the Child was born in Bethlehem has been held peculiarly sacred. It

marks the end of Advent and the beginning of the great festival.

The tempo should be rather slow (*andante*) and regular. Note the *sostenuto* marks appearing frequently on the first beat of the measure. The sustained note is slurred with the following beat which is thrown off sharply and is in turn followed by staccato chords marking steps in the progress of the procession. At measure 9 the theme is carried by the left hand, always staccato. At measure 25 the procession has presumably reached the shrine, and the theme is of religious character and should be played in the manner of a chant. This is followed by a return to the first theme, this time a recessional and played in the same manner as the opening measures.

A GARDEN SWING

By WILLIAM HODSON

Here is a most excellent study for developing the "rolling attack" in the right hand. Let each group of sixteenths be "rolled" rather than fingered so that the groups give off a tonal inflection adding perceptibly to the lilt or swing of the music. Throw the pedal off on the second beat as indicated and clip off the grace notes in the left hand.

CHASING MOONBEAMS

By BERT R. ANTHONY

Deft and clean finger work must be had to catch the elusive moonbeams in this lit-

tle number. Clean finger action is necessary to play acceptably the right hand musical pattern of the first theme. The sixteenth should be clearly articulated, and at the same time the dotted quarter notes shown in both hands should be sustained. The second theme calls for crisp phrasing and should furnish contrast to the first theme.

Here is good material to use either as etude or recital piece.

SLAVISH CRADLE SONG

By GEORGE J. TRINKAUS

There are happy cradle songs, but most cradle songs of the Slavs are basically a little sad, as is this one. Let the melody sing with the best possible tone and employ rubato with discretion in playing this piece. Remember that an artistic application of rubato never distorts but rather adds to the beauty of curve and to the symmetry of the rhythmical line. There is, of course, always a rhythmical as well as a melodic line to preserve in music.

Trinkaus has written in these measures a plaintive and attractive melody.

CAPRICCIETTO

By LOUIS VICTOR SAAR

Let's admit at the start that the successful performance of this composition calls for pianism! It is to be played with imagination, capriciously, lightly and playfully. The staccatos should be crisp and sharply contrasted with the short legato

phrases which follow. The little rhythmical figure in triplets recurs throughout and should be rolled off with a certain sparkle each time it appears. Sudden *sforzando*s occur at intervals and must be observed. Except for the climax, reached at measure 35, the composition remains on the light side tonally. Lightness, grace and sharp definition are words which point the way in the interpretation of this charming music.

VIVACE (From "Rhapsodie No. 13")

By FRANZ LISZT

This *Vivace* is the last movement of the "Thirteenth Rhapsodie" and is built on the same Hungarian air used by Sarasate in his stirring *Zigeunerweisen* for violin. The "swing" of this music is unusual, as a result of the three-measure phrases used. For the most part phrases are two, four, eight or sixteen measures in length, but occasionally an odd number is used which naturally affects the construction of the entire composition. The first theme is played staccato for the opening three measures answered by legato for the next three. This alternation is in effect through the entire theme. At measure 25 the character of the music changes; a syncopation is in force caused by playing the first eighth *staccato* and the second *sostenuto*, with a bit more emphasis. The tempo, too, of this theme is slightly slower than that of the first. The phrases continue in three-measure lengths. Note that the first phrase in the minor is answered by the second in the major mode, a characteristic of Hungarian music. At measure 49 this process is reversed, the new phrase first appearing in the major for three measures and being answered in the minor. After the pause (measure 65) the first theme reappears, this time in repeated notes. The notes with the stems upward should be brought out as a theme. The repeated notes are not difficult to play if finger staccato is used, plucking attack. The major theme makes another appearance in the *Presto*—this time played *fortissimo* and as brilliantly as possible. Be careful to give heavy accents on the second beat as indicated. Octaves and chords at the end must be played with abandon and most performers will find that they require special practice.

VALSE

By PETER TCHAIKOVSKY

It has been said before in these columns that the waltz has rather wide latitude both in the matter of tempo and in rhythmical swing. There are vast differences between an Austrian waltz, a Chopin waltz and, as in this instance, a waltz of Tchaikovsky. Note, for example, the accent falling on the second beat in this waltz, giving it almost the effect of a Polish dance with a tinge of Mazurka rhythm. It should be played simply but at rather lively pace. Be sure to sustain the bass notes in measures 19 to 23 and later, beginning with measure 27. The theme beginning measure 36 is in C minor. The repeated open fifths in the left hand should drone against the right hand melody, which, when accented as marked, has a broad syncopated swing that is most effective.

(Continued on Page 53)



A REHEARSAL IN THE MIDDLE AGES

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

"King Trombone"

By JOSEPH RUSSELL

THE TROMBONE, properly played, has a voice quite unequalled by that of any other brass instrument. While it is too often employed in producing sonorous or noisy effects, it is fully capable of producing some of the most suave and delicate tonal shadings. The soft chords of three trombones and a tuba, serving as a background for light arpeggios of the harp, at the opening of the "Evening Star" aria for baritone, from the opera, "Tannhäuser," is a splendid example of the subdued splendor attained by a judicious use of this instrument.

The following article will assist the student in learning how to employ the auxiliary positions to make possible the performance of many intricate passages which would be impossible of execution by using only the regular positions.

We cannot agree with what the writer has to say regarding their use during a contest. We have attended many contests, state and national, and we have yet to see a band win a contest solely upon the merits of a single section of the band. Further, a band of sixty-four players would be very badly balanced if it employed twelve trombones; and, if the director brought only trombones to the front for the performance of the last strain of Stars and Stripes Forever, he was guilty of displaying poor musicianship as well as poor showmanship. He should have brought also cornets and piccolos to the front.

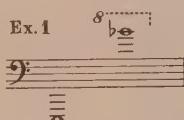
Finally, contests are won largely by a display of musicianship rather than showmanship—the latter is of much more importance when employed in the presentation of a concert. Contests are judged almost entirely upon the merit of a band's performance, as displayed in the contest numbers, usually overtures, rhapsodies, and such compositions as display the concert band at its artistic best. In most cases the performance of a march is not judged.—Editorial Note.

THE TROMBONE has been often called the "King of the Brass." And well does it merit the name. Its tone of full, velvety roundness gives the instrument a remarkable ability to contribute to making both orchestra and band fully complete in volume and makes it one of the easiest adapted and most suited to instrumental ensemble.

One of the oldest in the brass instrument family, the trombone has undergone small change. It consists of two principal sections: (a) the bell part, and (b) the U-shaped slides, with a place at the top of an inner tubing for the mouthpiece. The slide, measuring twenty-three inches in length, operates on the inner tubing which may be shortened or lengthened, depending upon the pitch of tone desired. Each movement of the slide is called "a position," of which there are seven, approximately three and one-half inches apart.

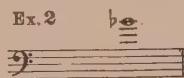
With a strong embouchure (highly trained lip), it is possible to produce every

tone from pedal E to an octave above high B-flat:

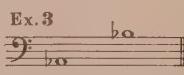


a range of four and one-half octaves.

The greater part of trombone music, however, is written in a range of not more than two and one-half octaves:



The truest and most colorful range of the instrument lies between



The name "trombone" has been derived from the Italian "tromba," signifying a large trumpet. However, in Germany it is known as the Posuane, while in England it is mostly called a "sackbut" (derived from the French *sacquebut*, to draw or push). (There is today a musical magazine printed in London under the title of Sackbut, and it has on its coverpiece the picture of a trombone.)

The instrument originated in Italy during the fourteenth century. Late in the sixteenth century the Muschets of Merenbre achieved noteworthy fame as the first makers of the trombone. From then, on rising and falling and rising crests of popularity, it has slid down through musical history.

A Favorite of the Masters

HANDEL AND BACH wrote parts for it in their sacred compositions. Beethoven not only used it with noble effect in the *Andante finale* to his "C minor Symphony" but also gave it a very important part in his "Ninth Symphony." Wagner secured a thrilling effect by the use of it in the *Pilgrim's Chorus* part of his famous opera, "Tannhäuser." Felix Mendelssohn, in his sacred "Hymn of Praise," has it to introduce the first and last themes. Hector Berlioz, in his grand requiem, "Messe des Morts," wrote for sixteen trombones, divided into four groups signifying the trumpets of doom from the four corners of the earth. Berlioz called the trombone "a truly epic instrument."

Frederick Belcke, a celebrated trombonist, was the first known to use it, in 1795, as a solo instrument. F. N. Innes and Arthur Pryor were the first two great artists to popularize it in America.

The trombone is a non-transposing instrument built in four sizes:

1. The Tenor
2. The Alto
3. The Bass
4. The Contra-bass

The Tenor Trombone, built in B-flat,

with its playing range from low E to high B-flat, is most generally used. The valve trombone has the same build, pitch and range, but the slide is stationary and the different tones are obtained with the aid of three valves ingeniously attached to the first position of the slide.

The Alto Trombone, built in the pitch of E-flat, a fifth higher than the regular B-flat tenor, has a range of from low A to high E. Music for it is written in the C clef.

The Bass Trombone, built in B-flat, has a larger bore than the tenor and a rotary valve which, if turned, lowers the pitch one fourth. Especially constructed to secure a rich, sonorous tone, essential to certain passages of symphonic music, the bass trombone's compass is from B below the bass staff to G on the second line of the treble staff.

The Contra-bass Trombone is seldom used. The lowest trombone built, called "a bass trombone in G," with its compass an octave lower than that of the tenor, is known as the Posuane, while in England it is mostly called a "sackbut" (derived from the French *sacquebut*, to draw or push). (There is today a musical magazine printed in London under the title of Sackbut, and it has on its coverpiece the picture of a trombone.)

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In the Orchestra

ALARGE ORCHESTRA, such as the Boston Symphony Orchestra with one hundred and ten pieces, has four trombones, usually three tenors and a B-flat bass trombone. The Philadelphia Symphony Orchestra, with a like number of pieces, is an exception, carrying two B-flat tenors, one bass and one contra-bass trombone. The difference of these instruments lies not in the mechanism but in the compass. With the exception of the valve trombone, all slides move by semitones for seven positions, each creating really a separate instrument with its distinct key.

In a fifty piece band, England carries two B-flat tenor trombones and one G trombone; Spain uses one B-flat tenor, one E-flat alto and one G trombone; France has three trombones; Germany and Italy four apiece, while five trombones—the largest number—are used in the bands of the United States. (Victor J. Grabel,

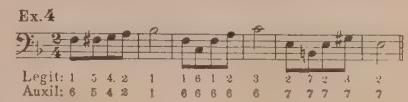
conductor of the famous Chicago Concert Band of seventy-six performers, employs five trombones.)

A Glamorous Instrument

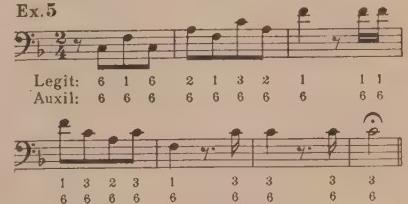
WHEN SCORED intelligently, the trombone lends itself to effects whose beauty and brilliancy no other instrument can equal. Its true tone, different from all others, has a majesty and nobility resembling the resonance of a powerful baritone singer.

Tones are produced by controlling the breath and moving the tongue coördinately. The pitch is determined by the player, while on other brass instruments it is determined by valves.

In the hands of an accomplished player, the trombone has few technical impossibilities, for almost every variety of human emotion can be expressed on it. There are many passages in its music which would be impossible were it not for the various positions in which to sound certain notes. Complicated measures are thus simplified, tricky slurs and trills are done with surprising ease, and difficult runs are completed with graceful accuracy by the use of "auxiliary" or helping positions. Thus,



and the *piu vivo* ending of the "William Tell" Overture by Rossini:



could hardly be executed properly without the aid of an auxiliary position.

Since there are no keys to strike, like the piano and saxophone, no holes to cover, like the piccolo and clarinet, no valves to press, like the trumpet and sousaphone, the trombone has been classed with the violin and voice, as a perfect instrument.

There is no royal road or secret to the mastery of the trombone. It requires good hard study and sane judgment. The most important requisite, which is often forgotten, ignored or unknown, is a discriminating musical ear. In fact, one without this developed ear never can hope to become a first-class trombonist, as the slightest move of the slide either flats or sharps the tone. Couple with this the other fact that the trombone, like its brass brothers and reed sisters, is a wind instrument, necessitating a systematic training of the diaphragm, and we have three-fourths of the answer to

(Continued on page 53)

Rousseau's Influence On Music

By CLARENCE G. HAMILTON

ABIZARRE personality in the annals of music is that of Jean Jacques Rousseau (1712-1778), who, though known chiefly as a philosopher and sentimentalist, yet exerted a powerful influence on the progress of this, his best-loved art. Throughout his strange and eventful career, indeed, runs a strong musical thread which was never entirely broken in the press of strenuous circumstances.

Born in Geneva, then under strict Calvinist rule, Rousseau heard little music as a boy except the psalm-singing of the church. Having received from his father, a watchmaker, but a meagre education joined to many erratic ideas, he was at sixteen apprenticed to an engraver, from whose restrictions he escaped to begin a life of vagabondage which exactly suited his emotional and rebellious nature. Be-friended by various persons, he finally fell under the spell of the young and fascinating Madame de Warens whom he came to call "maman." She converted him to catholicism and fostered his musical inclinations by giving him a few lessons on the clavichord and by introducing him to the fashionable music of the day. In further wanderings he even went so far as to teach a few pupils himself, and to attempt composition in an orchestral piece which proved a complete fiasco.

Simplified Notation

FINDING great difficulty in reading music, Rousseau concocted a scheme for a simplified notation by the use of figures instead of notes; and armed with a few letters of introduction he brought his "Projet concernant de nouveaux signs pour la musique" to Paris, where he was permitted to present it to the *Académie des Sciences*, in 1742. Though he was rewarded by a certificate, the scheme was severely criticised, especially by J. P. Rameau, then the leading French opera composer, and was finally dismissed as impractical.

Attracting the attention of several Parisian society women, he was later appointed secretary to the French ambassador at Venice, where he remained for a year, and where he became thoroughly converted to Italian music with its smooth melody and the musical adaptability of the language. Returning to Paris, he spent his spare moments in music copying—an occupation which he pursued for most of his life and which furnished him a scanty livelihood. In 1747 he composed an opera, "Les Muses galantes," dealing with the amours of great poets. Produced at the house of a patron in Paris, this opera won some approval, although Rameau declared that Rousseau "had written only French music himself, and plagiarized the Italian passages."

A Task Hastily Accomplished

GETTING into touch with some of the French *littérateurs* and philosophers of the day, Rousseau was commissioned to write the musical articles in a projected encyclopædia—a task which he completed somewhat sketchily in three months. This work laid the foundations for his "Dictionary of Music" which, published in the latter years of his life, proved of considerable value.

Another operatic venture was his *Intermezzo* in one act, called *Le Devin du village* ("The Village Soothsayer"), for which he

wrote both words and music. Produced at Fontainebleau, October, 1752, the simple, pastoral style of this comic opera immediately won the favor of the French aristocrats, glutted as they were with the sophistry and artificiality of the day. So delighted was King Louis XV, indeed, that he summoned to his presence Rousseau, with the ostensible purpose of granting him a yearly pension. But the latter had already launched his diatribe against courtly favors, and, consistent with his convictions, failed to respond. In the next year, 1753, the opera was given at the "Académie de Musique," where it held its place in the repertoire till 1828.

The advent of *Le Devin du village* marked the beginning of the celebrated literary controversy in France known as the *Guerre des Bouffons*, in which acrimonious discussions took place between the advocates of Italian and of French music. Rousseau, of course, enlisted on the Italian side, writing, in 1753, his "Lettre sur la musique Française," which raised such a storm about his ears that he was threatened with the Bastille. This result may easily be comprehended if we consider his concluding paragraph:

"I think that I have proved that there is neither melody nor rhythm in French music, since the language is not susceptible of it; that French song is only a continual barking, insupportable to an unprejudiced ear; that its harmony is brutal and without expression, smacking decidedly of its schoolboy content; that French arias are not real arias and that French recitatives are no recitatives at all. Whence I con-

cluded that the French have no music and never will have any, or if ever they have music it will be the worse for them."

Besides Rousseau's dramatic works already cited, we may mention his *Pygmalion*, in which he was assisted by Coigniet, a contemporary musician. This piece, produced in 1775, is made up of declamation, illustrated and supplemented by orchestral numbers—thus pointing the way to many modern works, such as Berlioz' "Damnation of Faust" and Schumann's "Manfred."

Of other compositions, there are fragments of an opera, "Daphnis et Chloe," some early motets, and about a hundred

romances and single pieces published in 1781 under the title "Consolations des misères de ma vie." An example of his simple and graceful melody is seen in his popular *Rosier*, taken from this collection:

In the midst of the artificial society of

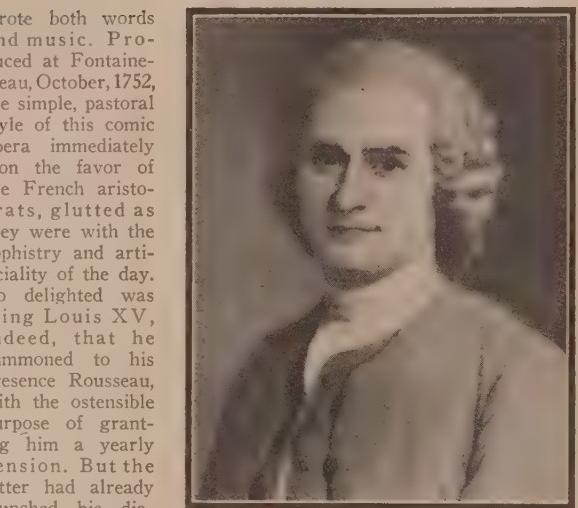
Le Rosier



his day, Rousseau advanced a vigorous plea for a return to the simple and unconventional life. Primitive man, he asserted, was essentially good, and only through the "poison of culture" were his evil impulses developed. His contention that all men are born free and equal was incorporated into our Declaration of Independence, and bore further fruit in the "liberty, equality and fraternity" of the French Revolution. Moreover, his assertion that the ideal education should stress the development of the natural instincts of the child has led up to modern devices, such as the Dalton Plan.

With these theories in mind, it is not surprising that he considered rhythm and melody as the essential factors in music, since they give ample scope to the expression of the sentiment of the individual, and that he regarded the growing science of harmony as mostly a noise-producing element, liable to overwhelm the purity of the musical meaning. Counterpoint, with its elaborate canons and fugues, came under his special ban: Bach and Handel he called "writers of miserable charivaris of their nations." Doubtless such invectives as these did much to discredit the works of Bach for some years to come. On the other hand, Rousseau's emphasis of music as the language of tenderness and individual emotion was an inspiration to the romantic musicians and poets who followed him, with their fantastic mannerisms, rolling eyes and inflated language. Fortunately, out of these eccentrics finally emerged such geniuses as Berlioz, Schumann, Chopin, even Wagner himself.

Despite his many impractical and inflammatory ideas, Rousseau yet contributed much toward a reaction against the stilted and artificially distorted life of his day, in which the common people were crushed under the yoke of a dissolute aristocracy, and toward a "return to nature," in which each man should have his chance. In music, the result was the emphasis of intimate, personal sentiment, which ranged from the simple, sincere songs of Schubert through the more sophisticated productions of the nineteenth century romantics. Rousseau's ideas, indeed, are rampant even in the modern schools—impressionism, realism, atonality, polytonality and the like—in which individual expression at any price and rebellion against established order have outstripped Rousseau's wildest dreams.



JEAN JACQUES ROUSSEAU
The Philosopher, Educator, Composer and
Musicologist, from a Pastel by Quentin de
la Tour.



THE ISLAND OF ROUSSEAU
A Scene on the Rhône, in the City of Geneva, With Mont Blanc in the Distance.
Here Rousseau was born.

FASCINATING PIECES FOR THE MUSICAL HOME

THE PASSION FLOWER

Some day fortune may take you to the slopes of sunny Sicily where you may see that most graceful of blossoms the Passion Flower which Mr. De Leone, American born composer with an Italian ancestry, has endeavored to depict in this very smooth flowing piece.

Grade 4. Allegretto grazioso M.M. = 102

FRANCESCO B. DE LEONE

PRAYER TO THE RAIN GOD

CROW INDIANS

While the American composer and musical archeologist Thurlow Lieurance was in Paris he gave M. Philipp four of the Indian melodies which he had recorded phonographically during his visits to Indian tribes. From this Prof. Philipp has made this dramatic work which should prove a brilliant recital novelty.

Grade 6. Maestoso M. M. ♩ = 60

ISIDOR PHILIPP, Op. 91

Allegretto

cresc. molto 35

5

5

ff

p

cresc. molto 40 ff

p

ten.

cresc. molto

Maestoso

f 45

dim.

f

sf

sf

dim. = molto 55

rit.

p dim.

pp

8

THE TORCHLIGHT PROCESSION

One of Miss Lehman's simpler pieces with a religious trend. The composer saw in her mind's eye a midnight procession of monks to the shrine of the Nativity. Grade 2½.

EVANGELINE LEHMAN

Andante M.M. ♩ = 84

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A GARDEN SWING

Much of the mastery of rhythm consists in "getting the swing of it." In this piece the student is carried along by the momentum of the rhythm and it becomes a most delightful study of its type. Grade 3.

Allegretto M.M. ♩ = 132

WILLIAM HODSON

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a tempo

25 *mf*

rit. 30

8 *Fine*

35

40 *mf*

cresc.

45 *f*

dim.

D.C.

CHASING MOONBEAMS

Those who love the light and fanciful will find enjoyment in playing this very fluent composition. A great deal of the charm consists in sustaining the dotted quarter notes for their full values. Grade 3.

Vivace M.M. $\text{d} = 68-72$
Smoothly and joyously

BERT R. ANTHONY, Op. 214, No. 4

Chords well detached

p cresc. 5 *mf* 5 dim. 5 *2 1 2 4*

last time to Coda

p 10 cresc. 15 *mf* dim. 15 *1*

With decision 20 *p softly and sweetly* 30 *f* *with*

decision 30 *p softly and sweetly* 35 *mf cresc.* 40 *f* *D.C.*

Coda 35 *very softly* 40 *f* *fz*

SLAVISH CRADLE SONG

This plaintive melody is beautifully characteristic of the mother on the steppes singing her child to sleep at the threshold of her humble home. It should be played in very quiet fashion with attention to *rubato*. Grade 3.

GEORGE J. TRINKAUS

Moderato con moto M.M. ♩=116

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CAPRICCIETTO

Here is a little musical etching that should be played in "graphic" style, that is, with sharp clear lines and well balanced phrasing. It provides very entertaining study material. Grade 3-4.

LOUIS VICTOR SAAR, Op.128, No.1

Animato M.M. ♩=100

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Musical score for piano, consisting of two staves (treble and bass). The score includes the following markings:

- Measure 1: Measure number 1.
- Measure 20: Measure number 20.
- Measure 25: Measure number 25.
- Measure 30: Measure number 30, with dynamic *cresc.*
- Measure 35: Measure number 35, with dynamics *ff* and *sf*.
- Measure 40: Measure number 40.
- Measure 45: Measure number 45, with dynamic *cresc.*
- Measure 50: Measure number 50.
- Measure 55: Measure number 55, with dynamic *p*.
- Measure 60: Measure number 60, with dynamics *sff*, *p*, and *sf*.
- Measure 65: Measure number 65.
- Measure 8: Measure number 8, with dynamic *p*.
- Measure 8₁: Measure number 8₁, with dynamic *pp* and instruction *a tempo*.
- Measure 8₂: Measure number 8₂, with dynamic *al fine*.
- Measure 8₃: Measure number 8₃, with dynamic *5*.

Articulations include slurs, grace notes, and dynamic markings like *p*, *ff*, *sf*, and *cresc.*. Performance instructions like *rit.* and *al fine* are also present. Fingerings are indicated by numbers above certain notes.

VIVACE
FROM HUNGARIAN RHAPSODY No. 13

FRANZ LISZT

There are parts of all the Liszt Rhapsodies that are so difficult that only a few virtuosi can play them well. On the other hand there are some parts well within the grasp of the fourth and fifth grade player. The Thirteenth Rhapsody is one of the most distinctly Hungarian of all Liszt's great collection and this work is heard so incessantly over the radio that we are sure our readers will welcome this playable section, which can readily be mastered with a little study.

Grade 6. 8 M.M. = 138

pp staccato sempre

10

15

sempre pp 20

Un poco meno vivo

dolce 25

30

35

40

45

50

simile

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Musical Notation:

- Two staves (treble and bass) for piano.
- Measure numbers: 55, 60, 8, 65, 70, 75, 80, 85, 8, 90, 95, 100.
- Performance instructions:
 - leggiero* (measured 65)
 - sempre p* (measured 75)
 - cresc.* (measured 95)
 - accel.* (measured 100)
 - più cresc.* (measured 100)
- Fingerings: Numerical fingerings (e.g., 1, 2, 3, 4) are placed above specific notes and groups of notes throughout the piece.
- Chords and Arpeggios: The music features a variety of chords and arpeggiated patterns, often with grace notes and slurs.

A page from a musical score for orchestra and piano. The score consists of six staves of dense, rhythmic notation. The top staff is for the piano, followed by five staves for the orchestra. The score includes dynamic markings such as 'rinforz.' (reinforcement), 'ff sempre' (fortissimo always), 'Presto assai' (extremely fast), and 'fff' (fiammato fortissimo). Measure numbers are visible at the beginning of several staves: 105, 110, 115, 120, 125, 130, 135, 140, 145, and 150. The music is written in various keys and time signatures, with frequent changes in key signature indicated by sharps and flats.

VALSE

Unfortunately Tschaikowsky did not name this simple valse. It would have been interesting to know what graceful and buoyant fancy inspired this lovely *morceau*. It is a splendid test of the digital deftness of the player.

Grade 3.

Assai vivo M. M. $\text{d} = 76$

P. TSCHAIKOWSKY, Op. 39, No. 8

Grade 3. Assai vivo M. M. $\text{d} = 76$

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35 **Fine**

40 **45**

50 **dim.** **p DS**

ten.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

O COME TO MY HEART, LORD JESUS

Emily E. S. Elliott

Andante

PAUL AMBROSE, Op. 26, No. 1

Thou didst leave Thy throne, and Thy king - ly crown, When Thou
 camest to earth for me; But in Beth-lehem's home was there found no room For Thy ho - ly Na-tiv - i - ty.
 come to my heart, Lord Je - sus! There is room in my heart - for Thee.
 The fox-es found rest, and the birds had their nest In the shade - of the for - est tree; But Thy couch was the sôd, O Thou
 Son of God, In the des - eret of Gal - i - lee. O_ come to my heart, Lord Je - sus, There is

SONNY BOY

PEARL G. CURRAN

Andante con moto

mf

poco rit Come, you dear lit-tle Son-ny Boy, Come, close your sleep-y blue eyes;

a tempo

Moth-er is wait-ing to rock her ba-by, The moon is high in the skies: Bye, bye, Bye, ba-by, bye,

You're just an arm-ful of joy, With moth-er be-side you, no ill can be-tide you, So go to sleep, my Son-ny

Boy!

And in the morn-ing, Son-ny Boy, You will wake up with the sun;

Then you may play all the live-long day, And have a whole lot of fun. But now it is night, you must

rest, lit-tle boy, And let moth-er rock you to sleep; — Her arms will hold you, and Love will en-fold you, So

mf 30 *p* *colla voce*

Ped. * Ped.

rit. *p*

sink in - to slum - ber - land deep, — Dear lit - tle Son - ny Boy, sleep. —

35 *rit.* *p*

* Ped. * Ped.

COURT MINUET

FRANZ DRDLA, Op. 201, No. 3

Violin

PIANO

Tempo di Menuetto M.M. = 108

Violin part (top staff):

- Measures 1-4: Rests.
- Measure 5: Dynamic *mf*. Measures 6-7: Rhythmic patterns with grace notes.
- Measure 8: Measure number 8.
- Measure 9: Measure number 9.
- Measure 10: Measure number 10.
- Measure 11: Measure number 11.
- Measure 12: Measure number 12.
- Measure 13: Measure number 13.
- Measure 14: Measure number 14.
- Measure 15: Measure number 15.
- Measure 16: Measure number 16.
- Measure 17: Measure number 17.
- Measure 18: Measure number 18.
- Measure 19: Measure number 19.
- Measure 20: Measure number 20.
- Measure 21: Measure number 21.
- Measure 22: Measure number 22.
- Measure 23: Measure number 23.
- Measure 24: Measure number 24.
- Measure 25: Measure number 25.

Piano part (bottom staff):

- Measures 1-4: Rests.
- Measure 5: Dynamic *mf*. Measure 6: Measure number 6.
- Measure 7: Measure number 7.
- Measure 8: Measure number 8.
- Measure 9: Measure number 9.
- Measure 10: Measure number 10.
- Measure 11: Measure number 11.
- Measure 12: Measure number 12.
- Measure 13: Measure number 13.
- Measure 14: Measure number 14.
- Measure 15: Measure number 15.
- Measure 16: Measure number 16.
- Measure 17: Measure number 17.
- Measure 18: Measure number 18.
- Measure 19: Measure number 19.
- Measure 20: Measure number 20.
- Measure 21: Measure number 21.
- Measure 22: Measure number 22.
- Measure 23: Measure number 23.
- Measure 24: Measure number 24.
- Measure 25: Measure number 25.

Performance instructions:

- rit.* (Measure 11)
- cresc.* (Measure 16)
- a tempo* (Measure 19)
- meno* (Measure 20)
- f* (Measure 21)
- meno* (Measure 25)
- f* (Measure 26)
- mf* (Measure 27)

THE ETUDE
a tempo

p *cresc.* *f* *rit.* *mf*
p *30* *cresc.* *f* *35* *rit.* *mf*
p *cresc.* *meno* *f* *45*
p *50* *p* *55*
f *rit.* *a tempo* *p* *p* *65*
f *rit.* *p a tempo* *p* *D. S. §*
cresc. *rit.* *f* *a tempo* *D. S. §*
cresc. *rit.* *f* *p* *70* *75*
meno *rit.* *a tempo* *pizz.*
meno *rit.* *mf a tempo*

CODA

Registration: { Gt. 8' & 4'
 Sw. 8' & 4' (coup. to Gt.)
 Ped. 16' & 8'f (coup. to Gt. & Sw.)

PRELUDE

From MINIATURE SUITE

JAMES H. ROGERS

Moderato con moto M.M. $\text{♩} = 108$

Moderato con moto M.M. $\text{♩} = 108$

Manual

Pedal

poco vivo

cresc.

Tempo I

f add Full Sw.

Reduce

mf

Increase rit.

Full Organ

poco maestoso

Reduce

mf

15

poco vivo

Increase

allargando

rall.

lento assai

ff

Full Org

TURKISH RONDO

from "SONATA IN A"

Allegretto M. M. $\text{♩} = 126$

SECONDO

W. A. MOZART

Allegretto M. M. $\text{♩} = 126$

SECONDO

W. A. MOZART

1 5 10 15 20 25 30 35 40 45 50 55 60 D.C.

cresc.

Fine

TURKISH RONDO

from "SONATA IN A"

Allegretto M. M. ♩=126

PRIMO

W. A. MOZART

Allegretto M. M. ♩=126

PRIMO

W. A. MOZART

p

mf

cresc.

20 *p*

f

Fine

8

10

15

25

30

35

40

45

50

55

60

D.C.

Arr. by Christopher O'Hare

SALUTE TO THE COLORS

Tempo di Marcia M.M. $\text{d} = 120$

MARCH

BERT R. ANTHONY

1st Violin

The musical score consists of two staves. The top staff is for the 1st Violin, which starts with a dynamic of f . The bottom staff is for the Piano, which provides harmonic support with sustained chords. The score is in common time, with a key signature of one flat. The instrumentation includes 1st Violin and Piano.

FLUTE

Tempo di Marcia

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

The musical score consists of a single staff for the Flute. The instrumentation is Flute. The score is in common time, with a key signature of one flat. The dynamic markings include f , fz , mf , and f .

1st CLARINET in B♭

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

Tempo di Marcia

Sheet music for 1st Clarinet in B♭, March tempo. The music consists of four staves of musical notation. The first staff starts with a dynamic of **f**. The second staff starts with a dynamic of **f**. The third staff starts with a dynamic of **mf**. The fourth staff starts with a dynamic of **f**.

TENOR SAXOPHONE in B♭

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

Tempo di Marcia

Sheet music for Tenor Saxophone in B♭, March tempo. The music consists of four staves of musical notation. The first staff starts with a dynamic of **f**. The second staff starts with a dynamic of **f**. The third staff starts with a dynamic of **mf**. The fourth staff starts with a dynamic of **f**.

1st CORNET in B♭

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

Tempo di Marcia

Sheet music for 1st Cornet in B♭, March tempo. The music consists of four staves of musical notation. The first staff starts with a dynamic of **f**. The second staff starts with a dynamic of **f**. The third staff starts with a dynamic of **mf**. The fourth staff starts with a dynamic of **f**.

CELLO or TROMBONE

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

Tempo di Marcia

Sheet music for Cello or Trombone, March tempo. The music consists of two staves of musical notation. The first staff starts with a dynamic of **f**. The second staff starts with a dynamic of **f**.

BASS or E♭ BASS

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

Tempo di Marcia

Sheet music for Bass or E♭ Bass, March tempo. The music consists of two staves of musical notation. The first staff starts with a dynamic of **f**. The second staff starts with a dynamic of **f**.

Grade 1½.

THE ECHOING BUGLE

FRANCES TERRY

In lively time M.M. ♩ = 92

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Grade 1.

IN THE ROSE GARDEN

FRANCES TERRY

Quietly M.M. ♩ = 112

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Grade 2. Play lightly M.M. ♩ = 160

FOLK DANCE

MABEL MADISON WATSON

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THE CHATTER-BOX

HANS PROTIWINSKY

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Grade 3.

CLOUDS OF GRAY

ALLENE K. BIXBY

Moderato M.M. $\text{d}=96$

Fine

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Grade 2 $\frac{1}{2}$.

POPPY FAIRIES

C.W. KROGMANN, Op. 180, No. 3

Tempo di Valse lente M.M. $\text{d} = 72$

la melodia marcata

cresc.

p

10

15

cresc.

20

25

Fine

più animato

mf

cresc.

f

35

dim.

40

mf

cresc.

f

45

dim.

rit.

mf

a tempo

50

cresc.

f

55

p

60

dim.

f

D.C.

EDUCATIONAL STUDY NOTES

on the Voice, Organ, Violin and Orchestra Music in The Etude
BY ROB ROY PEERY

O COME TO MY HEART,
LORD JESUS
By PAUL AMBROSE
(Vocal)

The church soloist will find in this pleasant sacred song a number which will appeal in a gratifying way to congregations. The composer, Paul Ambrose, was born in Canada but now resides in Trenton, New Jersey, where he has been active for a number of years as organist, conductor, and teacher. His many compositions are well known and admired.

With a vocal range from B-flat to E, the song, in the key herein presented, is suitable for low voice: contralto, baritone, or bass. It should be sung slowly and simply. The first verse is marked *piano* with *crescendi* in measures 7 and 9. Observe the *fermata*, or "hold", in measure 11 and *rallentando*, measure 15.

The second verse is similar melodically to the first, with slight variation to conform to the text. The first *forte* occurs in measure 28, with *decrecendo* to *piano* in measure 30.

The third verse should be sung *forte*, with animation. Note the *piano subito*, which means "suddenly soft", measure 45, and *stringendo*, or "hurrying," in measure 47.

The composer has indicated a *portamento* from C to D in measure 57. This is gliding by imperceptible degrees from one note to another. In solo singing, it may be a beautiful device, quite different from the drawing of untrained singers.

SONNY BOY
By PEARL G. CURRAN
(Vocal)

This prominent American composer is widely known for her songs, *Dawn*, *Life*, *Rain*. A different side of Miss Curran's versatile talent is evident in this charming little lullaby given in this issue in high voice. As is the case with others of her songs, Miss Curran is responsible both words and music.

Sing *mesoforte*, not too slowly. An even, swinging rhythm is characteristic of a rocking-chair or cradle. The "rolled" chords of the piano accompaniment will further enhance this effect. The musical phrase follows the metric line of the text, and the punctuation may be taken, therefore, as a natural guide for breathing.

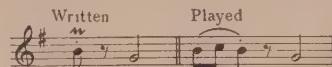
There is no interruption to the regular flow of the rhythm until measure 36, where *ritardando* suggests that Sonny Boy is asleep and the rocking ceases.

COURT MINUET
By FRANZ DRDLA
(Violin and Piano)

The composer of *Souvenir* needs no introduction to lovers of violin music. The tempo of the minuet is rather slow, the minuet being a graceful dance in triple time. The form is that of a modified Minuet and Trio, consisting of an introduction, 4 measures; first portion in G major, 16 measures repeated; second portion in E minor, 16 measures, with return of 8 measures of first portion; trio of 32 measures in the Key of C; and the return, with coda.

Court Minuet is of intermediate grade and requires fluency in the third position as well as dexterity of bow. The inverted

mordent, measure 8, is played as follows:



The *spiccato*, or "springing-bow", may be used effectively in those passages marked *staccato*. This is best accomplished just below the center of balance, near the middle of the bow. Use very little bow for this stroke. A contrasting *legato* should be employed for the section in C major, measures 45-76.

At the D. S., return to the *segno* (\$) and play without repeating to \oplus ; then play the *coda*.

PRELUDE
By JAMES H. ROGERS
(Organ)

Program music of a high order is found in this *Prelude* from Mr. Rogers' "Miniature Suite" for organ. It is not difficult to play, yet the musical content is of such interest as to make it worthy of a hearing on any recital program.

The registration calls for 8' and 4' stops on the Swell and Great, with Swell coupled to Great, and 16' and 8' stops on the Pedal, coupled to Great and Swell. Play on the Great organ with both hands throughout. At measure 9 add Full Swell, presumably with the *Crescendo* pedal, and reduce similarly in measure 10. Increase to Full Organ for the *poco maestoso*, measures 13-17, and again at the close, measure 25.

Observe the constantly changing *tempo*. The first indication, *Moderato con moto*, means "with moderate animation". At measure 6, *poco vivo*, hurry the *tempo* slightly, resuming *Tempo I* at measure 9. *Poco maestoso* means literally "somewhat majestically". *Poco vivo* occurs again at measure 18 and *Tempo I*, measure 22. The last four measures should be played with a broad *rallentando*.

Special care should be taken to sustain the melody notes with stems turned up, in measures 6-8. Similar double-stem notes occur in measures 12 and 15.

The composer has used his pedal sparingly, and the part for pedal will present no difficulties to the performer.

SALUTE TO THE COLORS
By BERT R. ANTHONY
(Orchestra)

Bert R. Anthony's popular march, *Salute to the Colors*, is here made available for elementary orchestras in a practical arrangement by Christopher O'Hare.

The 1st violin part carries the melody throughout and may be played entirely in the first position. The part for flute abounds in runs and typical arpeggiated figures. The small notes are optional and may be played by those young performers who would have difficulty with the higher registers.

The bass melody of the second section is given appropriately to the tenor saxophone, cello or trombone, and bass or E-flat bass. Against this bass melody, the clarinet and cornet play a rhythmic accompaniment.

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THE SINGER'S ETUDE

Edited for January by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself

Creative Singing

By FLOYD TILLERY

YOUNG SINGER, why did you not win in last year's radio audition? Why did you not "place" in the State High School Contest? You had been told that you have an excellent voice. You had been studying under an accomplished instructor. You had worked faithfully. But you did not win. Something was wrong. Something was lacking. The judges detected this. Perhaps you had not yet learned to do creative singing?

In spite of natural gifts, of all their diligent practicing, and of all their yearning, young singers, through an inability to appreciate and to interpret properly a vocal number, very often fail to impress, or convince, their auditors. And this is largely because the average intelligent listener and the sympathetic critic have far more tolerance for defective technic than for empty, meaningless, if not absurd, phrasing. Correct breathing and effective vocalization will come later, they conjecture; but what of vapid, soulless words, as colorless and dead as they are cold? Mechanical skill may be acquired through study and practice; but what of that something from which springs the very spirit and beauty of the song? Is this something, too, that can be nurtured and developed?

A Subject for Experiment

YES, IT CAN BE nurtured and developed. With the proper patience, the right method, and with the right psychological understanding behind these, this can be done. Such training is entirely possible. And the purpose of this article is to try to tell, simply, just how this fundamental knowledge of appreciation and interpretation may be acquired. The very personal illustrations that shall be used have to do with a seventeen year old boy who last spring won first place in the High School Vocal Contest of his own state, largely through his intelligent rendition of Henley's *Invictus* with music by Bruno Huhn.

This particular number had been stipulated for the contest; and it was rather difficult for Robert who had been studying voice less than three months. To add to his perplexity, though endowed with unmistakable natural ability, he seemed quite incapable of rendering the song with any interpretative meaning. Another problem lay in his uncanny aptitude in imitating any illustration I might give as to how this or that phrase should be done. For I happened to know that the judges in this particular contest would be discerning critics who could readily distinguish between true singing and mere vocal gymnastics, between a genuine interpretation of the soul of a song and a semblance of such. It was therefore evident that Robert's problem was to "feel it" and to "mean it."

We Plan the Attack

HOW, THEN, did we go about the task? Fifteen years of experience

in social welfare work with boys had taught me that youth can accomplish a number of desirable and difficult things vicariously. There is a miniature of life—at least a peep-show view of it—lying round about every one of us. And, in addition to that, a seventeen year old lad may be given a copy of Daudet's "Sappho" or of Conrad's "Lord Jim" and come away from the reading of either with an experience as deep and as effectual as the interest of the youth in the living written story has been keen and genuine.

The objective results of all this experience were to influence greatly the work before me. Robert was not yet aware of it, but the lesson of that first afternoon was going to be entirely different, and it no doubt would last much longer than usual. At my casual invitation he left the piano and sat with me on a sofa before a glowing open fire of green hickory logs. Then I read aloud the poem:

*Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.*

*In the fell clutch of circumstance
I have not winc'd nor cried aloud;
Under the bludgeonings of chance
My head is bloody, but unbowed.*

*Beyond this place of wrath and tears
Looms but the horror of the shade,
And yet the menace of the years
Finds, and shall find me, unafraid.*

*It matters not how straight the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.*

It was not difficult for the boy to obtain a fairly correct literary interpretation of the verses. He was familiar with the dictionary meanings of most of the words; and all the figures, if not fully understood, were easily grasped. But to make assurance doubly sure we entered into a careful study of every important word in the lyric—its derivation, its pronunciation, its literary or historical background, its particular shading in the poem, that which the word connoted as well as that which it denoted. Take, for instance, the word "gods" in the first stanza. Robert had not noticed that the letter "g" was in the lower case. Immediately he had associated this word with the Christian deity, thereby muddling his own mind and hopelessly confusing for himself the thought of the poet.

Finally, after we had discussed mythology, paganism, and the religious history of mankind, he began to understand somewhat the connections between "gods" and "wyrd"—a word with which he was thoroughly familiar through his study of Early English

Literature. Now the passage took on a wholly different meaning. Just so we studied every key-word in the poem.

A Skillful Score

NEXT WE NOTED how the composer had adapted the tonal effects—the cadences, the crescendos and the diminuendos—to the spirit of the message, even to the abruptness of such words as "black" and "whatever," to the very vigor and suggestive power of "unconquerable," and to the rich, resonant melody of "soul." This much accomplished, we were ready for the real work, as delicate as difficult.

Now anyone who understands even the least about the psychology of youth knows that a healthy, normal boy of seventeen has but little first-hand knowledge of actual cynicism, of fatalism, of the ugly, bitter, untoward, lasting experiences of life with their heartaches, their despairs, and their disappointments. But at the same time there must not be the mistake of assuming that the period of youth is without its pains and sorrows. True these early adversities may be of the transitory kind; true they may cut less deeply and less ruthlessly than those to come. But we should remember our own forgotten sufferings well enough to recall that in their seemingly small and peculiar ways these adolescent slings and arrows of outrageous fortune prick and smart very positively if not permanently.

Preparing the Soil

AS HAS BEEN SAID, I knew Robert well, so that I was in a position to help him call up the "Ulalumes" of his own forgotten youth. We spoke of the recent and untimely death of his mother, and of a horrible tragedy that had just befallen his uncle's family. We recalled how one of his own boy friends had betrayed him, and how another had cruelly wounded him with false reports and misrepresentations. We talked of his various triumphs and defeats in athletics, in dramatics, and in the various outside activities of his school. Then we dared to discuss those fascinatingly foolish topics of life and death.

By this time he had become deeply concerned, and probably as philosophical as a youth may be. There was then little difficulty in leading him on into the fanciful realms of tomorrow. We tried to envision him out yonder in the battle. We pictured the smoke-screen deceptions, the barbed-wire entanglements, the trickery of the snipers, the sudden bombardments, the various stratagems and onslaughts of the enemy which he might expect.

Then I related a number of my own jagged-edged experiences with life, and told of other conflicts of the soul that had come under my own observation. This led Robert to entrust me with a number of new confidences, revealing to me some of the struggles he himself had made to

overcome the enemy. So we talked then of grim courage and stern endurance, of silent heroism and the indomitable power of will; we talked of those who somehow manage finally to win out through sheer grit and determination, through self-sacrifice, self-reliance, and nobility of character and soul. And at length we found ourselves just sitting there before the open grate, gazing silently into the quiet fire.

In the midst of the deep silence I arose and went to the piano. As best I could, I sang *Invictus*. Then I said, "Now, Robert, you must go. Come back tomorrow afternoon and you will be better prepared to begin working for the contest."

Preparation of the Soul

HE CAME. He was better prepared. I have never had so little difficulty in training a pupil. Many textbooks and teachers have said that the spiritual interpretation, the inner appreciation of a word, a phrase, or a thought, produces of its own accord, magically somehow, the very tone coloring and rich resonance that the drudgery of mere mechanical effort never can accomplish—that it is the subjective translation of a selection that gives to it the spirit and the beauty so essential to the true artistry of vocal expression. The textbooks and the teachers are correct. It was astonishing to me, to our friends, and to the judges that this seventeen year old boy was able to sing so powerfully, so feelingly, so convincingly the cynical, defiant, courageous message of Henley's masterpiece. Robert received all three votes for first place.

Robert's success was undoubtedly due to the leadings of the following psychological condition: there is in the human brain delicately but indelibly recorded a chart of all past experiences, ranging from our first contact with light and sound to the very last little subjective impulse, of the most insignificant consequence, transpiring in our ever changing, complex, mysterious existence. And if the proper psychic technique be employed, the teacher may easily tie on to this extraordinary source of amassed power.

It is largely the fault of the teachers—whether they be parents, day school pedagogues, or instructors in the fine arts—that our young people do not feel more deeply that they grow up stolid and expressionless, their voices flat or raucous, their broken utterances empty and utterly ineffective, their attempted interpretations in any form of art, mechanical and soulless; so that today they will read a chapter from the Bible as though it were an extended weather report, pray the Lord's Prayer as rapidly and as vapidly as though it were "Thirty Days Hath September," and render Henley's "Invictus" or Beethoven's "Moonlight Sonata" with no more spirit or sensibility than if they were singing or playing "Mary Had a Little Lamb" or "Papa's Pet Waltz."

Choral Singing for the Voice Student

By EDWARD ELLSWORTH HIPSHER

"SHALL I, or shall I not become or remain a member of some body of vocal musicians?" is one of the first questions to confront the beginning student of singing under a master.

There are teachers who say, "Yes." There are others who say, "No!" And there are seventy-seven varieties of reasons offered from each angle.

Perhaps a middle ground is, as always, the safer course. A student, just at the beginning of his work under a teacher, certainly should not exercise his or her voice in any way that might conflict with the results which this instructor is just at that time undertaking to bring about. The control of the vocal tone—whether by physical, mental or psychological processes—is a most delicate operation; and slight indiscretions may easily lead to disaster. But, when the student has begun to understand tone production, the case changes.

The World Do Move

THERE ARE MANY things to be considered in the development of a singing musician. And let it be not forgotten that the time for classification as "musicians and singers" is in the past. The singer, who would win and retain the favor of the public, must now be *also* a musician. Which has a mighty influence on the answer to the pertinent query at our beginning.

Preparing for the Fray

MANY QUALIFICATIONS of the singing musician are developed perhaps better in a group of vocalists than by almost any other means. In the first place there is the learning to read a musical score. The singer who would hold a place of any distinction must be a ready reader. He must be able to step into the breach and save a dangerous situation, and this often without time for elaborate rehearsal. Either this, or he must lose his opportunity to the one who can do so. And nothing more rapidly develops the ability to read at sight than does the practice of concerted singing.

Then there is the consideration of rhythm. Singing in a choral body trains the young vocalist to follow the printed page, to enter promptly and accurately after a period of rest, and along with this to feel the onward sweep of the music. It develops a sensitiveness to ensemble and to the making of a part to fit into a complex whole.

The singer who hopes ever to appear with an orchestra, or in oratorio or opera, needs especially this training. Indeed, without it she will be often passed by for the one with perhaps an inferior voice or

technic but who is thoroughly reliable in reading and rhythmic equipment. The conductor, harassed with the responsibility of carrying an orchestra, a chorus, and a group of soloists, all through a complicated score and to a grand tonal and emotional climax, must know that his every lieutenant is as dependable as a seasoned veteran. Then last, and most important of all, singing in a choral body under a competent director develops a feeling for ensemble and with the ability to temper personal inclinations to the necessities and limitations of a union of complicated forces. At the same time it trains the singer to subject himself sympathetically to the will of the conductor, a thing that is absolutely essential for the artist who would participate in concerted or large stage and festival performances. Along with all of which his musical soul will be enriched by an intimate knowledge of a repertoire of masterpieces of inspiration and musical form. No mean acquisition!

The Resourceful Singer

ALL OF THESE qualifications are quite necessary for the singer who would be ready for a career other than the very limited one of the lone soloist, a restricted field with no very alluring promises. For it is the singer with a ready ability to read a score, with a finely developed sense of rhythm, and with a sensitive feeling for the directions of a leader, who will get the sympathetic consideration of committees and conductors. In short, into her ready apron will fall the plums.

And now, to get down to the gist of our initial question, what is the legitimate objection to a student of singing partaking in choral practice and performance? The one, and only, danger is injury to the tone quality in the voice. To which there can be the assurance that, if the student will but use the same intelligence in choral singing that he would employ in solo work, there will be no risk. And he should be able to do this as soon as he has a reasonable control of breath and tone production, so that he can guide these by his will. He must do this, if ever he is to fill the larger and more remunerative engagements, if ever he is to sing in festival or operatic productions. All he needs to do is to keep his intelligence at work, to observe closely that under all conditions his tone shall be as pure and produced with the same ease as in his daily practice, and he may with the utmost safety take unto himself all the benefits of concerted work and at the same time open the way to many opportunities which otherwise might remain closed. The well directed chorus may be easily the gateway to much that may be valuable equipment for a career.

Inducing the Free Tone

By WILBUR A. SKILES

A FREE tone is the basis of all good singing; and so its development becomes one of the first and most vital problems of the vocal student.

Freedom of tone depends largely upon its proper "placement," if we may be allowed to employ that much abused term. And there is scarcely another way so sure to proper placement as through the use of the "hum." With a humming produced with freedom from both restraint and effort, resonance is certain to be set up at the proper source; and this resonance is

the chief factor in correct placement, or location, of the tone.

Begin with the taking of an easy, deep breath, but with no undue filling of the lungs. Now as this breath is exhaled, allow it to be converted into a soft, smooth hum on some medium pitch of the voice. Allow this hum to melt easily into an "E," as in "me." After several trials with this vowel, apply the same process to "O," as in "go"; to "A," as in "father"; to "A," as in "day"; and to "OO," as in "food." Later the more restricted sounds of all the vowels may be employed.



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THE ORGANIST'S ETUDE

Edited for January by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

Organ Accompaniment

Do's and Don't's for the Inexperienced Organist

By HENRY HACKETT

THE ORGAN student in large centers of population has ample opportunity of access to competent teachers, as well as facilities for hearing first class performers render the standard works of our organ writers. And if he keeps his ears well open he will pick up many valuable hints.

While solo playing is generally taught in a thorough manner, many teachers omit giving instruction to their pupils in the very important part of an organist's work, namely that of accompaniment. The organist therefore in embarking upon his first appointment has to gain knowledge of this branch of the art sometimes by painful experience. The same reasoning applies also to the would-be organist, possibly in some isolated district with little or no opportunity for obtaining expert instruction; and it is to help such that the following hints may prove of benefit.

The Playing of Hymns

THE FIRST thing to receive consideration is the accompaniment of the hymn tune. For every form of service, whether it be simple or elaborate, is certain to require the inclusion of some hymns.

Let us assume that the instrument at the disposal of the performer is a moderate sized, three manual and pedal with, say, three or four combination pistons to each manual and also some device for bringing on a proportionate pedal combination with each piston. Now the first thing to be learnt in the management of this instrument is familiarity with the direction in which these pistons are arranged to form a crescendo. By this means one may (even when the position and names of the stops are unknown) be readily able to increase or decrease the tone.

Another method that suggests itself is the arranging of a *mf* combination on each keyboard and the drawing of the swell to great coupler. This will enable the performer to get three different powers of tone without altering a single stop. Then, in addition, there is the resource obtainable by the manipulation of the swell pedal, for the same should not habitually be kept locked open. Further variety can be obtained when one becomes familiar with the position of the next loudest stop on each manual so that it may be drawn and replaced readily.

It will thus be seen that the novice has, with very little trouble, six varieties of power at his command, quite sufficient until more experience is gained in handling the various tonal departments individually. It is better for the young organist at first to play with very simple changes of tone color rather than attempt to imitate a thoroughly experienced player able to handle the various tonal combinations with orchestral effect.

The Location of Important Stops

THE POSITION of Great to Pedals is of paramount importance and should be well impressed upon the mind, but, in the playing of hymn tunes, as also in other parts of the service, when a change is made from Great Organ to Swell or Choir Organ, the pedal may occasionally have a rest and be used only when playing on the great organ, thus avoiding the drawing or replacing of the pedal coupler.

The writer once heard a very inexperienced performer play at a simple service where only hymn tunes were required. Instead of playing simply, he attempted a different tonal combination for every few chords, much to the annoyance of those present.

His technic was quite equal to the playing of such a simple service accurately, had he been content to play with little change of registration. If any evidence were needed of the necessity of ending one verse and commencing another without long pauses and fumbling with stops, it was furnished by this performer who persisted in holding on the two upper notes of such a chord as G-D-B-G with his right hand, while with his left hand he attempted to find some new combination of stops for the next verse. The effect of the bare fourth, if unheeded by the player, was not overlooked by many of those present.

The playing of the treble part of a tune on a solo stop with a suitable background for the other voice parts is a very welcome relief from the ordinary style of playing; but it should be left for those who can do it with skill. Otherwise there may be stumbling in preparing a suitable combination of stops in the very limited time between one verse and another.

The beginner should attempt this first in private and be quite master of it before using it in public.

What applies to this is also true of the use of couplers. In private practice the young student should give as much attention to stop management in accompaniment as he does to organ music pure and simple, and, in the case of the hymn tune, should make a special feature of playing the whole of the last two or three chords of each line with either hand singly. This will enable him to manipulate stops rapidly between the ending of one line and the beginning of another. Of course the same device may be used in the accompaniment of solos and choruses.

Accompanying the Anthem or Solo

HAVING made a study of hymn tune playing, one may proceed to consider the manner in which the organ should be used in the accompaniment of solos and choruses. In this case some adjustment of the music may be necessary, as they are frequently laid out with what might be

effective on the pianoforte. Most of Handel's choruses in particular have the accompaniment arranged in such a manner and need a certain amount of adapting for the organ. (This, of course, does not apply in cases where a suitable organ part has been provided.)

To play an accompaniment on the organ from pianoforte score artistically one needs some knowledge of harmony, a knowledge which every aspiring organist should endeavor to obtain. Then he would not attempt to play such a chord as



exactly as written, but would render it something like



The first example would have a very muddy effect, especially when played on a loud Great Organ. Rapidly repeated chords, although effective on the pianoforte or with stringed instruments, are out of place on the organ. The following example shows how such passages can be modified:



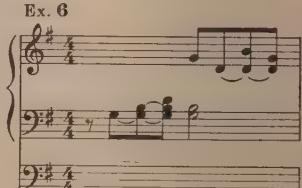
The same arrangement for the organ would be



Again it should be remembered that the organ has no sustaining pedal like a piano; so only notes actually played and held will sound. Broken harmony frequently found in pianoforte scores must therefore be sustained when adapted for the organ. The following example will make this clear:



The same arranged as organ music would be:



A particularly fine example of laying out broken chords on the organ may be found in the last movement of Mendelssohn's first organ sonata. It would prove a useful lesson if the earnest student wrote out a few measures of this movement from organ to pianoforte style and compared the two.

Much more might be said, but, if the foregoing hints are thoroughly digested, the foundations of organ accompaniment have been laid, and the seeker after knowledge will be sure to find out other means for proceeding further in this important art.

The Heart Of Bach

By ALBERT RIEMENSCHNEIDER

PART II

ordinary musicians find common ground there."

Wagner says in his essay, *Was ist deutsch*: "If one desires to grasp the inner meaning, strength and importance of the German spirit in an incomparable picture, one must gaze deeply and spiritually upon the otherwise puzzling phenomenon of the musical wonderman, Sebastian Bach."

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detail seems to have been long considered and predetermined, while over all soars the essential thought, always profound and original. But was there ever a thinker less enigmatical?

Albert Schweitzer says in his life of Bach: "Bach's music depends for its effect not upon the perfection but upon the spirit of the performance. Only he who sinks himself in the emotional world of Bach, who lives and thinks with him, who is simple and modest as he, is in a position to interpret him properly."

It has been said of Liszt that he could play any prelude and fugue from the "Well-Tempered Clavichord" from memory and in any key. Of Chopin it is said that he shut himself up in a room and practiced only Bach before he gave a concert. It was claimed of Saint-Saëns that he could play any fugue of Bach from memory on the organ. It was Mendelssohn's enthusiasm which led to the revival of Bach's vocal works through a presentation of the "St. Matthew Passion" in 1829.

What Fountain Fed this Brook?

IS IT NOT possible that many more would arrive at a better understanding of these masterpieces if, like the incident told about Widor, they should receive a view of the insight and background which served Bach as a source of his inspiration?

Let us therefore proceed to a study of that phase which was indicated by Bach when he made the remark to his students to play or compose the words into the chorales. It might be mentioned, however, that anyone who desires to make personal investigations into the scores of Bach must have at his command a thorough knowledge of German as well as an acquaintance with old German expressions and idioms used at Bach's time. The cantatas published with English text will not do at all as there has been no effort made on the part of the translator, with the possible exception of C. S. Terry, to keep the extremely sensitive and intimate relationship of words and music intact, which plays so important a part in Bach's work.

Bach had in his make-up a strong flare for tone-painting. We recognize the same tendency in Schubert's songs of which the accompaniments are full of various descriptive paintings. Berlioz also had these tendencies in a marked degree. Richard Strauss in his merry pranks of *Till Eulenspiegel*, paints every scene in vivid description. Wagner, on the contrary, leans more to suggestive means of expression. His *Leit-motifs* are poetically and emotionally suggestive of what he desires to express.

Some of his themes are of course frankly pictorial as the *Nibelungen Motive*, but, as a rule, they are poetical and not pictorial.

Direction Unfaltering

BACH NEVER allowed a word to escape him which implied the sense of direction. For instance, words with the prefix *auf* and *ab* (up and down) were immediately reflected in the music by a corresponding turn, as were such words as *Gruft* (tomb), *Grab* (grave), *fallen* (to fall), *stuerzen* (to tumble), and so forth. Words of humility, poverty, lowness, feebleness, mistake, fatigue, abjection, weakness, sickness and similar terms were all reflected in the downward direction of the music. Words expressing fullness, whole, expanse, and so forth, are usually portrayed by a broken chord figuration consisting of the complete notes of the common chord. Interesting is the manner in which such expressions as *here and there, one to the right and one to the left, measured, umfassen* (clasp) and similar terms are portrayed. The word *crown* is usually sung to a garland of notes.

Such words as *betrachten* (reflect), *bedenken* (consider), have a rather ample and extended melodic figuration. Certainty and decision are indicated by repeated notes. *Leiten* (to lead), *Bahn* (path) are given very descriptive treatment. These are, only a few of the many descriptive words which Bach is in the habit of portraying. Melodic figures rich in fifths, sixths and octaves often accompany the expression which indicates the freedom of an oppressed soul. Melodic sixths express thoughts of happiness. The approach of heroes, the glory of battle, majesty, royalty, and so forth are usually accompanied by broken chords. A melodic figure based upon the notes of a common chord is usually used to express happy calm, consolation, cures, and so forth.

The words *zweifelvoll* (doubtful), *bethoert* (confused), and so forth are accompanied by dissonant and errant themes. The artifices of the Devil are characterized by wildness, while Satan himself is often pictured as a writhing serpent. Motives of distress are portrayed by dissonant skips. Frequent use is made of chromatic passages of the extent of a perfect fourth. They are always associated with some form of grief or sadness. Pirro says the downward passage of this kind signifies the defeat of the soul broken by suffering while the upward passage portrays the awakening of the soul stimulated by suffering.

(Continued in February ETUDE)

REGARDED as an essential component of Divine worship, the organ voluntary deserves consideration in proportion to its place and functions. Wisely selected, it contributes to the atmosphere of a church service, and, in its way, can be made to assimilate interestingly with the other components, suggesting both a preparation and a continuation. Key relationship to such singing as may precede or succeed is often desirable, a certain logical feeling resulting through the absence of extreme key-contrasts, while at the same time the intonation of the choir singers acquires a chance of being well-maintained.

As a general rule, the prelude should be of a quiet nature, even when it consists of more than one number. On a festival or other special occasion, more latitude may be expected, always, however, with the proviso that the feeling of anticlimax in relation to the succeeding singing be avoided. For ordinary purposes, a churchly *andante* movement or a thoughtful im-

provisation form the most desirable material. Whatever is used, however, should not be spun out by lengthy cadential passages, but should be preferably dovetailed—so to speak—into an opening hymn or other selection. If this is done, a more satisfactory sense of continuity will result by ending an improvisation with a half cadence. This was a common device among organists in the days when it was customary for short interludes to be played between the stanzas of the hymns.

The offertory voluntary is to be specially considered, since it is more likely to be accorded an attentive hearing by the congregation than is usual in the case of the prelude. Nevertheless, it is to be remembered that church voluntaries are to be distinguished from concert playing. A number of calculable length will not require curtailment, if the duration of the collecting is estimated, the two periods being made to synchronize reasonably.

(Continued on Next Page)

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| 1376 | Lady Betty, Old English Dance, G—4. |
| 2368 | Lady Pompadour (Dance), E—3. |
| 2198 | Largo (New World), D—6. |
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Choirmaster's Guide

FOR THE MONTH OF MARCH, 1934

(a) indicates anthems of moderate difficulty; (b) anthems are easier ones.

| Date | MORNING SERVICE | EVENING SERVICE |
|-------------------------|--|---|
| F O U R T H | PRELUD E Organ: A Woodland Idyl.....Zeckwer Piano: Sweet Memories.....Ewing ANTHEMS (a) O Jesus, Thou Art Standing....Speaks (b) He Taught Them to Pray....Nevin OFFERTORY Holy Father, Cheer Our Way.....Reed (Mezzo Soprano Solo) POSTLUDE Organ: Allegro con Spirto.....Warner Piano: Winds at Play.....Protivinsky | PRELUD E Organ: Romance in E flat.....Williams Piano: Prairie Sunset.....Rolle ANTHEMS (a) Come Holy Ghost.....Roberts (b) Dear Jesus, Sweet the Tears I Shed.....Nevin OFFERTORY Be Thou With Me.....Geibel (Alto Solo) POSTLUDE Organ: Festal March.....Strang Piano: Moon Pictures.....da Vieg |
| E L E V E N T H | PRELUD E Organ: At Dawn.....Zimmermann Piano: A Dream Song.....Forman ANTHEMS (a) O Master, Let Me Walk With Thee.....Lutkin (b) Now the Day is Over.....Tours OFFERTORY Bow Down Thy Ear.....Williams (Soprano Solo) POSTLUDE Organ: Jubilant March.....Solly Piano: Prayer.....Levy | PRELUD E Organ: A Sunset Melody.....Vincent Piano: Prelude in E flat Minor.....deKoven ANTHEMS (a) Evening and Morning.....Roberts (b) There Is No Unbelief.....Wooler OFFERTORY Cling to the Cross.....Protheroe (Baritone Solo) POSTLUDE Organ: March in G.....Smart Piano: Sunset Glow.....Ketelbey |
| E I G H T E E N T H | PRELUD E Organ: Prelude in A flat.....Stults Piano: Fairy Bells, Reverie.....Johnson ANTHEMS (a) Lord, We Come Before Thee Now.....Hosmer (b) There Is No Sorrow, Lord, Too Light.....Berwald OFFERTORY Come Unto Me.....Roberts (Tenor Solo) POSTLUDE Organ: Postlude in G.....Schuler Piano: Treasured Memories.....Johnson | PRELUD E Organ: At Sunset.....Sellars Piano: Slavish Cradle Song.....Trinkhaus ANTHEMS (a) O Sing Unto the Lord.....Marks (b) Father, Be Thou Nigh.....Bird OFFERTORY I Am Trusting Thee.....Hosmer (Soprano Solo) POSTLUDE Organ: Finale in B flat.....Maxson Piano: Chapel Bell.....Johnson |
| T W E N T Y - F I F T H | PRELUD E Organ: Romance.....Sheppard Piano: Return of Spring.....Preston ANTHEMS (a) Ride on in Majesty.....Baines (b) The Palm Trees.....Faure OFFERTORY The Lord is My Shepherd.....Smart (Soprano and Alto Duet) POSTLUDE Organ: Cathedral Chimes.....Calver Piano: From a Monastery Window.....DeLeone | PRELUD E Organ: At Eventide.....Harris Piano: Passing Clouds, Lumley-Holmes ANTHEMS (a) The Sins of the World.....Maitland (b) The CrossBlount OFFERTORY Sea Gardens.....Cooke (Violin with organ or piano accompaniment) POSTLUDE Organ: Festal Piece.....Sears Piano: The Two Companions.....Staub |

This Guide provides alternate suggestions for churches with or without an organ, and a choice of anthems to meet the abilities of the choirs available. As many of these numbers as desired may be secured for examination. There is ample time for the proper preparation of those finally selected since the above suggestions are for services in the month of March.

Ethics of the Organ Voluntary

(Continued from page 52)

During the few moments of silent prayer that succeed the pronouncement of the Benediction, the organ should be mute. For the organ to follow the Benediction immediately, as is sometimes done, with a crashing *ff* by the organ is as incongruous as it is disturbing. After the short pause, it is best to begin with some 12-16 measures of improvisation played at a moderate *tempo*, and work up gradually from *mp* to *mf*. This may end with a half cadence, as in the case of the prelude, and then the postlude proper can be entered upon.

In view of the difficulty in meeting the tastes of all listeners simultaneously, variety in the choice of heavier and lighter selections is an important consideration in all voluntaries, care being needed as to the avoidance of frequent extremes in either case, since most congregations are, musically speaking, general audiences. This fact suggests that, for any and all occasions, good arrangements of worthy music may be in evidence, there being no valid objection to their use along with regular

organ music. The Purist idea concerning the exclusive use of only what has been primarily written for the organ, while plausible in theory, has its weak points when applied to practical purposes. Again, unless a number be specially requested, it is best not to repeat it for some time. The organist has these matters in his own hands and will exercise them with discretion.

Concurrent with present-day standards in church music, it is only fair that the organ voluntary be accorded its due and maintained at a level that will help to emphasize its status and use. In discussing the matter thus ethically, some allowance must of course be made and modification also, according to the requirements of different church services. On the whole, however, the time seems to have come when some former ideas concerning organ voluntaries should be revised, more especially that which regarded organ voluntaries as "fillings-in" of gaps in the church service. In the past few years we have advanced far beyond this viewpoint.



ORGAN AND CHOIR QUESTIONS Answered
By HENRY S. FRY, MUS. DOC.
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Will you please explain the use of the following stops? Flute Traverse 8'; Gedec 8'; Dede 8'; Bass, Violonbass 8'; Subbass 16'; Pedal Coupel, Dolce 8'; Octave 4'; Octave 2'; Principal 8'. The instrument is one manual, four octaves and pedals. Will you kindly give me the name and price of an instruction book for this type of organ?—E. R.

A. Flute Traverse is of the imitative or orchestral flute quality. The two Gedec stops (Disc and Bass) are of the unimitative flute family (stopped pipes) and used together cover the range of your keyboard. Violonbass indicates to us a stop effective in the lower part of the keyboard, of string quality. Subbass 16' is probably your pedal stop, and Pedal Coupel probably acts as a coupler for manual (keyboard) to pedal. Dolce 8' is soft organ tone of normal pitch. Octave 4' is organ tone, one octave higher than normal pitch. Octave 2' is organ tone two octaves higher than normal pitch and is often indicated by a more appropriate name, Super-Octave or Fifteenth. Principal 8' is the foundation organ tone, generally known in this country as "Diapason." We suggest for your instruction "The Organ," Stainer-Kraft, though you will find limitations in the work you can do on only one manual and probably a limited pedalboard. The book may be had from the publishers of THE ETUDE for ninety-four cents.

Q. Do you consider the enclosed specification a good plan for a fifteen stop, three manual Unit organ? The instrument is equipped with two expression boxes, placed side by side, so that tones from one may be blended with the other. There are five expression pedals, Great, Swell, Solo, Box I and Box 2—also Crescendo Pedal.—J. C.

A. For a Unit organ, the stops you include constitute a good selection, though we would rather have "straight" organ. In a Unit organ such as you specify we should prefer that the Octave (Diapason 4') be taken from one of the smaller Open Diapasons, so that its scale would be smaller than that of the 8' Open Diapason in the same department. The large Tibia should be omitted from "Full Organ," as, of course, should stops of the Kinura type. Care must also be taken to avoid the use of too much 16' tone in Full Organ ensemble effects. We note that the "Smaller Open Diapason" in Box II is quoted "wooden pipes." We prefer manual Open Diapasons to be "metal." We fail to see the use of five expression pedals if the organ is enclosed in two boxes only.

Q. Can you give me any information as to the quality, workmanship and reliability of the _____ organ? What is your opinion of the tracker system organ now? The organ we are investigating is highly recommended and priced very low, it seems to me. Can you give us any suggestions concerning a good used pipe organ?—N. R. W.

A. The organs you mention were considered reliable instruments at the time of their manufacture; and the firm, before merging with another builder, built some good electric action instruments. The tracker action is practically obsolete in this country in so far as the building of new organs is concerned, and the instrument you have in mind is probably quite old. Its purchase should be given careful consideration after thorough investigation.

Q. In the February issue of THE ETUDE you mentioned the attachment of a set of organ pedals to a piano. Will you please tell me where I can secure more information about the purchase and installation of such pedals? Do "Musicians' Unions" receive church organists as members? What is meant by "fully unified, at the different pitches"?—P. J. B.

A. We do not know of any particular firm supplying these pedals. You might secure a set from one of the organ builders and have them attached to your piano. Occasionally used pedal pianos are available, and we are sending you the names and addresses of persons who have had such instruments, so that you might secure one if not already sold. Church organists are eligible to membership in the Musicians' Unions. "Fully unified at the different pitches" indicates that a set of pipes is used to produce similar quality of tone at various pitches; for instance, an extended set of Bourdon pipes unified can be used at pitches 16'-8'-4'-2 2/3'-2'-1 3/5' if so arranged.

Q. I am a choir boy, fifteen years of age, with voice changing. I like to sing and have been told by singers and orchestra leaders that I have a good voice that should be cared for. My choirmaster tells me to sing low through the change, while others tell me to stop singing. I do not wish to injure my voice. What shall I do?—C. J. S.

A. Your choirmaster may have the ability to have you sing through change of voice without injury, but your safer course will be not to take any risk and to stop singing until the voice is settled. If you should like more extended information on the subject you might refer to a work, "Choral Music and Its Practice," by Noble Cain—pages 16 (the boy in the grades) and 44 (general treatment).

Q. I am a boy fourteen years of age. Am very much interested in the organ and would like to know when to begin work on that instrument. I am fairly well advanced in piano music.—J. A. S.

A. It will be advisable for you to start your organ work at any time when you have attained a good fluent piano technic. Your piano technical practice should be continued while you are studying the organ.

Q. Can you tell me what exclusive Organist Magazines are published in this country, for which I might subscribe? I take THE ETUDE and am well satisfied with it.—L. B.

A. Two magazines pertaining to organists and organs are "The Diapason," 1507 Kimball Building, Chicago, Illinois, and "The American Organist," 467 City Hall Station, New York City.

Q. Will you please give me a list of compositions for Organ and Harp?—R. E. M.

A. Compositions for this combination are

Sunset by Demarest, Le Soir by Di Stefano, Star of Hope by Pinto, Fantasia Religiosa by Pinto, Le Cygne by Saint-Saëns-Pinto, Berceuse by Pinto, Venetian Echoes by Pinto. You might also secure a copy of *The Magic Harp* for organ, by Meale, and adapt it for organ and harp.

Q. Do you consider the enclosed specification a good plan for a fifteen stop, three manual Unit organ? The instrument is equipped with two expression boxes, placed side by side, so that tones from one may be blended with the other. There are five expression pedals, Great, Swell, Solo, Box I and Box 2—also Crescendo Pedal.—J. C.

A. We are sending you information about two manual reed organs by mail. The tone, of course, is different from that of the pipe organ and does not include as much variety. This type of instrument can be used for practice purposes.

Q. I would like information as to where I can secure a two manual and Pedal reed organ with electric blower new or second hand! Would the tone of such an instrument be satisfactory for practice purposes in pipe organ study?—A. P. W.

A. We are sending you information about two manual reed organs by mail. The tone, of course, is different from that of the pipe organ and does not include as much variety. This type of instrument can be used for practice purposes.

Q. Will you please give me information as to where I can secure a two manual reed organ with pedals—a second hand one will serve my purpose. I would also like to know where I can get a small pipe organ such as the one Edison used in his laboratory.—G. A. F.

A. We are sending you information in reference to reed organs by mail. From the information we have secured the instrument used in the Edison laboratory was of a portable type, one manual, no pedals, built by Roosevelt. The instruments are not being made now but used ones are available. These instruments are blown by foot pedals and require quite some strength for operation. This feature can be overcome by equipping the instrument with a motor. One of these instruments is available in Philadelphia, and can be purchased, put in first class condition, for \$125 f.o.b. Philadelphia. A motor would cost not over \$150 f.o.b. Philadelphia. We are sending you address of the owner by mail. Several organ builders furnish small two manual and pedal pipe organs.

Q. We are thinking of enlarging our two manual organ. What do you think of the addition of Chimes, and perhaps Vox Humana? Are other stops more desirable? Stop list is enclosed.—E. M. C.

A. If possible you might include, in addition to Vox Humana and Chimes, a Mixture and Cornopean in the Swell organ. Good organ building would include these additions before the Chimes and Vox Humana, but the latter stops would probably be preferred by the congregation. We imagine the Violina 8' in your swell organ to be Violina 4' and we also wonder whether instead of Bourdon 16' and "Dbl. Bourdon" 16' in the Pedal organ, the latter stop might not be Double Open Diapason 16'. The size of the organ would suggest the latter. If this stop is a Bourdon an Open Diapason 16' might be considered as an additional Pedal stop. Present-day organ building includes more couplers than your specification includes. Couplers that might be added include Swell to Pedal 4', Swell to Great 16', Swell to Swell 16', Swell to Swell 4'. In making additions be sure that ample wind supply is provided to take care of any new stops or couplers. If chimes are added they should be made playable from the Great organ keyboard.

Q. Our church is installing a new organ. Some time ago I read of a dedication for which some kind of a form was used, in which a part was taken by the pastor of the church, the organist and the congregation. If you are familiar with this form will you advise me where it is obtainable?—T. B.

A. We are not familiar with the particular program you mention, but through the courtesy of Edward R. Tourison, late Organist of The Second Baptist Church, Germantown, Philadelphia, a program of the dedication of the new organ in that church is being sent to you. This program included participation by minister, organist, choir and congregation, and it may serve as a guide.

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MUSIC EXTENSION COURSE

(Continued from page 20)

THE ECHOING BUGLE
By FRANCES TERRY

The Echoing Bugle is built on broken
triads to be played with a change of dynamics—loud and soft—giving the effect of
echo. Care should be taken to observe
the phrase releases as indicated.

IN THE ROSE GARDEN
By FRANCES TERRY

A simple little grade one piece in half
and quarter notes. It should be played
legato and with quiet hand.

FOLK DANCE
By MABEL MADISON WATSON

This little Grade Two piece affords a
delightful study in wrist staccato. The
right hand has bouncing thirds for the most
part, while the left hand plays single stac-
cato quarters. It is written with the lilt
of a folk dance for which reason the
rhythm must be sharply marked.

THE CHATTERBOX
By HANS PROTOWINSKY

Aside from its musical interest this piece
has real teaching value. The first theme

"There is a prevalent opinion that music is for women and effeminate
men, that men lose a part of their masculinity if they confess to a love of
music. I love music and I think I have held on pretty well to the mas-
culine side of my nature. Music has meant much to me in my life of affairs.
It has refreshed me when I was dog-tired, taken me out of myself and
away from the problems of business. A book can do that, too. So can a
painting. But not so surely as does music."—Charles M. Schwab.

Bands and Orchestras

(Continued from page 21)

"Why are there so few superior trombone
players today?"

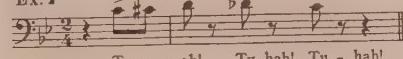
Though the trombone possesses a mellifluous tone, massive power and heroic appeal, its clownish propensities have been utilized in both classical and modern compositions. For instance, this, from a humorous arrangement of *My Old Kentucky Home*:

Ex. 6

Note the exaggerated humorous effect culminating with the last note.

Then, again, in modern music, in Talkie Land and Radio Land, it frequently is called upon to imitate laughter, which it can come nearer doing than any other musical instrument.

The "laugh" on the trombone is produced by attacking strongly the first note of a group, bringing the slide up swiftly and expelling the breath instantly

Ex. 7

More than one competing band has won its laurels by the trombone section. There was that tall, bowlegged director, about whom only the eyes gave any hint of alertness, who was waging an almost hopeless fight for state honors at the band contest held on the mammoth stage of the Public Auditorium in Cleveland.

As the sixty-four piece band swung bravely into Sousa's *Stars and Stripes Forever* march, thirty feet out from the stage, on an elevated platform, three judges leaned back with that faint, tired suggestion which comes from hearing one piece over and

over again. The audience, behind, before, above and all about them chattered and ogled. Suddenly—it could not have been more than eight measures from the bass solo—the director's baton described what seemed an unnecessary arc. Twelve trombone players rose and filed smartly to the front of the stage. Twelve dazzling instruments shot up. Three famous bandmaster-judges, eyes a-gleam, "took notice." Over the twelve thousand youths fell a thick bush, lasting seconds after the thunderous, thrilling ending of *Stars and Stripes Forever*. Results: The band got the big prize.

Even a President of the United States has been captivated by the heroic appeal of the trombone. A chubby-faced, tousle-haired boy, with no evidence that his wagon was hitched to the national executive star, Warren G. Harding itched to play the trombone in the Marion Silver Cornet Band. Being an energetic, if-you-won't-gimme-I'll-get-it-myself lad, he wore blisters on his knuckles and calluses on his feet from knocking at doors and from running errands in order to earn the price of that shiny brass trombone in Uncle Isidore's show-window. And young Harding's spell in the home-town band was not forgotten; for when he took up the reins at Washington, he made music a real part of life in the White House.

So, with an instrument perfect in its scale; with its semitones true and of even quality; with a flexibility making it capable of use in all signatures; with a tone of the utmost richness, dignity and sympathy; with a perhaps unsurpassed ability to stir the finer emotions; can there be any question that the trombone shall long reign in popular favor?

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



Violin Construction—Its Secrets and Solutions

By AUGUSTUS C. ROTHE

(Personally, the Editor of the Violinist's Etude does not agree with all of the theories of the writer of this article, but he feels that it is a subject in which violin readers will be greatly interested.)

THE VIOLIN, as we know it, is scarcely four hundred years old. Much has been written, numerous books have been published on how to build violins; yet none of these books contain sufficient information to direct one correctly in making a good toned instrument.

Ever since the violin was discovered, however, artists and collectors have preferred the old master specimens to the more modern ones, and violin makers as well as scientists have made efforts to learn why certain instruments of certain makers sound well and how this particular tone quality might be reproduced in more modern instruments.

Some hold that the secret lies in the method of construction; some believe that there existed a varnish formula which has been lost; others there are who maintain that much playing on a violin influences the tone favorably; still others hold that the ageing of any well constructed instrument will produce the desired result, namely, the beautiful, mellow, easily responding tone. But it seems logical to suppose that there is a secret, unknown to us, but one which the old classical violin makers utilized in turning out their violins of superior tonal qualities. For some two hundred years efforts have been made to rediscover this supposedly lost secret. But a correct and infallible solution has not yet been presented by any recognized authority on this subject. The secret method of construction used by the old Italian violin makers nearly two hundred years ago still remains unsolved.

In recent years numerous patents have been placed on the market, among them patented varnish formulas, bass-bar attachments, tone amplifiers and so forth. But the real master violins need no attachments of any sort. The few changes the old

violins have undergone since their original creation, namely, lengthening of the neck and somewhat stronger bass-bar, were only for the purpose of making the instruments suitable for higher pitch and modern advanced violin technic.

Copies in Appearance Only

TO REGAIN this lost secret makers have experimented in every imaginable manner, making "exact" copies of fine sounding violins, selecting wood as nearly as possible identical to the wood of the instrument in question, only to find that all they copied was the appearance, while the most important part, the tone, fell miserably short. Again, many makers supposed the secret lay in the age of the wood and therefore selected material found in old buildings that were known to have stood one hundred or two hundred years. But the results were exactly those of the makers who choose well seasoned violin wood for their instruments, namely, the harsh unpleasant tone that readily stamps the new violin. Also there came into the picture the varnish fanciers who claimed they had discovered the secret formula which, spread on an otherwise mediocre violin, would give it the tone of the old master violins.

Then there was the assurance that the tone would soon yield to constant playing. This side-stepping of the real source of value has been in vogue for many, many years all over the world, and the unenlightened purchaser usually closes the deal on the strength of mere promises. Then, expecting the violin to improve, he begins his "playing in" and really imagines, after a time, that he has noticed improvement in the tone of his instrument. In truth this easily satisfied customer has become accustomed to his violin's tone but, not being familiar with the facts, believes that his violin has actually improved.

There is a very simple way of proving that this belief is entirely imaginary. If tone improvement would result by playing on a violin, we would have thousands of fine sounding violins all over the world, and the paying of enormous amounts for the

old master violins as we do today would approach idiocy.

Repairs That Ruin

CHANGING the original form in many old master violins—usually called "scrapping out the wood"—by incompetent violin repairers, has been responsible for many such violins becoming practically worthless. It is very common for a violin maker to suggest to the owner of a violin that he have his violin regraduated to improve its tone. A poor sounding violin would not suffer much under such treatment, while a master violin would certainly be ruined. Unless a person knows exactly why regrading a violin would be an advantage, the process is nothing more than the creation of a repair job by an unscrupulous repairer. All the original varnish still to be found on such a scraped violin and all its many years of use can not save the tone; its original proportions having been so altered as to prove disastrous.

"Playing in" and "ageing" likewise have proven nothing as yet, and, as long as these theories have not been scientifically followed up in detail, they are nothing more than beliefs, not facts. The same holds good in cases in which the varnish fancier proposes removing the old varnish and replacing the same with some "tone producing or tone mellowing varnish." All these and many more efforts to solve the secret of tone production have undoubtedly failed or such methods would have been universally adopted. It is true that if one knows the real secret of construction, any poor-sounding violin can be highly improved in respect to tone, provided the acoustical properties of the material are suitable for tone production.

The standard of measurement used by the old master violin makers in the construction of a good sounding violin is altogether a different one from that which we have in our day adopted as a standard. Any one familiar with the principle and possessed of sufficient technic can analyze a violin and without sounding it prove infallibly that the instrument is either of a superior or inferior quality. Certain physi-

cal laws govern this phenomenon and, once these laws are understood, the principle or theory is very simple, although the execution thereof is extremely difficult.

Each Instrument a Work of Art

THE OLD master violin makers of the classical period did not copy one another but built every violin individually, according to known principles. It is true the pupils were more or less influenced by their masters, but, after a time, individuality asserted itself and the work of the various makers was usually recognizable by certain characteristics, such as peculiarly shaped "F" holes, scrolls, purfling, arching, and so forth. Slight differences in construction were also noticeable between various instruments of any one maker. But once the expert judge has familiarized himself with certain outlines characteristic of a certain maker, it enables him to pass on the work the same as an art critic traces an old classical painting to the artist who painted it, by certain coloring, shades or technic peculiar to this particular artist.

The slight variations in construction are not necessarily intended to produce different tonal qualities but most probably are due to the quality of material at hand and the notion of the maker. We learn through experience that violins of higher arching usually produce more of a soprano tone, whereas flatter instruments resemble more the alto quality of tone. In both types of instruments the same principle is adhered to. If after nearly two hundred years of experimenting with "varnish," "playing in" and "ageing" we have accomplished absolutely nothing, there is good reason to believe that we have been searching in the wrong direction. To build a good-sounding violin, one must be familiar with the laws of acoustics and vibrations, at least as regards their effect on the tone of a violin. These laws must be observed minutely in the construction of every individual instrument, and, provided that material of the right acoustical properties be selected, the more accurately they are carried out, the more perfect and more beautiful the tone.

The Orchestra Violinist And The Recitalist

By FRANK W. HILL

ORCHESTRA technic, speaking in a broad sense, and the technic required for the solo recitalist must necessarily differ greatly.

A story is told of a great violinist that he was asked to act as one of the first violinists of a symphony orchestra during a concert. He graciously assented, but the concert was a failure until he was deposed and the regular player resumed his place.

The orchestra player must realize that he is a part of a machine, and a very unobtrusive if important part. Many violinists

have learned to their sorrow that the less he realizes this and the less careful he is to maintain this inconspicuous position, the more "prominent," if the less popular, he becomes.

The interpretative ideas of the player must surrender entirely to those of the conductor. There is only one virtuoso in a symphony orchestra, and his instrument is the baton. Immediate and profound obedience to the wishes of the director is, of course, the greatest essential of fine

orchestra playing. To read quickly and accurately the command of the baton, strict discipline and intensive training combined with acute sensitiveness to gestures, expression and a sort of sixth sense of anticipation are prime requisites.

Naturally the ability to read music at sight is a most necessary factor in the making of the orchestral musician.

Perfect blending of tone, rhythm and feeling for the music can be required only by an attention to the other parts, a quick

response to the conductor's "beat" and an understanding of the place and importance of the particular part on the rack in front of the player with respect to the composition as a whole.

Too much emphasis cannot be placed on the importance of listening to the other sections of the orchestra, not alone the particular section or choir which plays the theme or melody but the harmonic and rhythmic instruments as well. Repeated rehearsals tend to sharpen the player's per-

tion of a particular number along this line. The string section of an orchestra first all must be solid. This means that each man must play solidly whether his part is melody or the harmony, always tempering the volume of tone in accordance with the dynamic markings. As the bow is the source of tone, it is in the use of the bow that the greatest difference between orchestra playing and solo playing lies. Most of this difference might be summed up in what part of the bow is used. The orchestra violinist uses the lower half of the bow more than does the realist. This is because the tone and attack is more solid at this part, and hence, so often of utmost importance, is best played at the frog. It is impossible to obtain a rich flowing tone without using plenty of bow. A common fault in amateur orchestras is too much bow economy, resulting from lack of confidence or a feeling of inability. A twin fault to this bow economy is the

neglect to attack the tone (though not with an accent unless specified) at least so that the full tone begins when the note begins. The best remedy for this is to be assured that the bow is on the strings before time to play the note.

Uniformity of bowing is recommended and insisted upon in good orchestras, not alone for appearance's sake but in order that the accent and tone quality may be reinforced through equalized pressure and direction. A good rule to observe in orchestra playing is to exaggerate each dynamic indication. Any roughness resulting from over-emphasized *sforzandos*, and so forth will be covered by the number of players, and increased contrast of tone will result.

Each part of a machine must be ready to do its part at the proper time since the failure of a single part jeopardizes the functioning of the whole. A well-played orchestral composition can be the result only of careful and intelligent co-operation on the part of each individual musician.

To Achieve the "Vibrato"

By VAUGHN ARTHUR

THIS term is commonly regarded and applied to imitating instrumentally the singing quality of the human voice. Although unmistakable in declamation and singing, with more or less intensity commensurate with the sentiment expressed, the term has but slight technical significance in voice training. The nearer the approach instrumentally to this tone color the more human and appealing obviously will appear the tone. With the greater number of string players the vibrato in its distortion has little resemblance to the voice model. Study this charming attribute of tone with the same attention to accuracy of production as is applied to other technical problems and with ever the example before one of the human voice.

Pursue the following stages of development in their respective order: The first stage without the use of the bow to acquire the method. The third with the bow to perfect the vibrato. The third with its realistic application should reveal the beauty, and exacts of the student all he may possess or develop of skill and taste. Bear in mind that the vibrato is not an embellishment as for example is the trill, but a quality of tone and should not be pronounced in itself. The practice of vibrato has also the added value of assuring flexibility of wrist, a necessary adjunct to the general technical equipment.

To Acquire

First: Place the hand in the third position,

wrist held firmly against the edge of the lower plate or back of the violin, the base of the forefinger free from the neck, the fingers raised, not touching the strings.

Swing the hand from the wrist to and from the face, making the movement broad and free.

Second: Lower the second finger to the D string, merely touching it, allowing the finger to slide back and forth with the swinging of the hand. Do not press the string down.

Each step to be practiced without the bow and with each finger. This will occupy the student for several weeks or until ease of movement is acquired.

Third: Now comes the perfecting of the vibrato, using the bow for the first time.

Gradually press the finger down while continuing the swinging motion of the hand until it is firmly placed and rotating on the point—care to be taken not to let the finger slide on the string.

Shorten the movement until barely perceptible to the eye and ear.

It devolves now on the student to perfect the pulsation necessary to the beauty of the tone. Develop each finger individually, the second being the easier, the third much the same, the first more difficult. The fourth finger gives the greater trouble, and at last release the wrist from pressing against the lower plate. Not until some facility is acquired in the third should the first position be attempted.

Tuning

By C. F. THOMPSON

"I won't bother with the G string; it won't be used in this piece anyway." Did you ever say this or hear anyone else say it? It is a very common notion, held by far too many string players, that the strings not being played have nothing to do with the notes sounding. Yet if those same players want a vibrato while sounding an open string, most of them know enough to stop the octave of the open tone on the next higher string. Right here is a proof of the necessity for frequent and accurate tuning.

Let us take for example the tone G on the D string of the violin. This tone is not only sounding on the D when the instrument is in tune; it is the first partial of the open G, and, when a competent

player is handling the bow, the G string can be seen to vibrate in sympathy. The result is a fuller tone than is possible on one string alone, because two strings sounding together reinforce each other (this is the reason pianos have more than one wire for each key). The effect is not confined to the first partial only; the stopped G on the D string has its first partial an octave above the stopped tone, and its second a fifth above the first. Now the open G string has also a second partial, an octave below the second partial of the stopped G; these help each other just as do the first.

Let us stop the tone B, a sixth above the open string, on the D. Does the G

(Continued on page 60).



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"To the average American business man, lawyer or professor, an interest in American music and music in general is but a side issue. Notwithstanding the cultural development here in the past twenty-five years, very few of these men often hear good concerts. Actual figures would probably show that only about two per cent of the people support concerts and opera. In this connection, my humble efforts in giving free concerts have had as their ultimate aim to enlarge the number of listeners. It is, after all, a problem of bringing people to the music and not bringing music to the people."—EXCHANGE.

The Value of Music Study to a Business Woman

By MARGARET ANN AHLERS

THERE are many advantages in studying at a mature age, and perhaps greater progress is made than when one is young and more or less undecided on a future course.

For ten years I have been actively engaged in business. Meantime the rearing of three children and the managing of the home have taken by no means second place. Having had a good foundation in piano, which was acquired before marriage, I discovered it was not very difficult to take up the study of the pipe organ four years ago. It was not my intention to become a concert organist but to concentrate entirely on church work. Time, together with much determination and perseverance, has proven that such a purpose is both practical and possible, and I am now able to hold a church position in addition to all other activities.

It is nearly impossible properly to estimate the value of the study of music, in my own personal experience, for the last four years alone. It is common knowledge that every business or professional man or woman should have some sort of hobby or side line, for relaxation and relief from mental and physical strain. The study of music is far more than that. It is an outlet, as well as a relief. In addition it affords something far more vital and necessary, that is, mental training of the finest kind. Is it not a rare combination—a study which is a real relaxation from another occupation and yet provides the mental alertness that must be obtained to make both undertakings successful? Even though it were no longer possible to hold a church position, I would still feel that the study of music is necessary. Where else could be found such a balance wheel, where else the joy of true accomplishment, in an activity which keeps one mentally alert and

therefore better able to solve the problems found in the world of business and in the realm of the home?

Some of my days are so filled that it is impossible to get in the definite amount of time set aside for practice. But there are so many things to be learned, so many things which can be accomplished away from an instrument, that the day need not be passed without acquiring some new knowledge. On my desk are books on subjects being studied, organ construction, registration, church music, history, accompanying, theoretical matter, and so forth, so that even though I may have been unable to work at an organ or piano, I have still been able to turn aside, at various short times during the day, and learn some new fact. Then, refreshed and inspired, I turn to the task, whatever it may be, which must be done next.

Today we are hearing much about the value of the study of different subjects. People are reading and studying more widely than at any other period in history. In spite of the fact that they are living in a time of hustle and hurry and of keen competition in every line, the majority of people living today are better informed than their ancestors, and they are ever reaching out for more knowledge.

Colleges and universities are offering extension courses and opportunities are being presented on every side for the benefit of those who want advancement in education. Not only young people are taking advantage of these opportunities; there is no limit to age when one is really anxious to learn more. Any branch of education is valuable; study of any kind brings its reward. But the study of music recreates even while it broadens the mind and refreshes even while it enriches the spirit.

The "New Leisure" and Music

(Continued from page 16)

work being done by these national institutions and many other local organizations, there should be formed in each urban center of the United States a municipal Choral Alliance, the objectives of which should be somewhat as follows:

1. The accumulation of a sufficiently large endowment to support sight-singing classes which will meet one evening of each week in public schools or other suitable buildings. Sight-singing classes to continue until the requirement of the schools is such that conditions for graduation include for all pupils the ability to read choral works at sight and to render them with voices sufficiently well trained to produce artistic tone.

2. Competent choral conductors, to be paid from this endowment fund to train many choruses, each of at least two hun-

dred members, generally distributed over various sections of each city in proportion to the population.

3. These choruses shall give spring and fall concerts locally.

4. Each conductor and his chorus, in return for being subsidized by the Municipal Choral Alliance, pledge themselves to study works to be given at a great May Festival of Music, at which a massed chorus, made up from members of the local choruses, shall render great choral works.

These are tentative suggestions, and they are to be modified and extended as circumstances may justify such changes. If this is done, and if grade schools, high schools and colleges continue to increase the amount of time given to musical training, we can envisage a large increase in the number of homes and clubs where an evening may be spent in self-entertainment.

"Three factors are essential before music becomes possible: the composer, the performer and the listener. I am concerned particularly with the listener. You can produce composers and performers by teaching; inasmuch as music consists of parts constituting a whole, the process of intelligent listening may also be taught. The layman can be guided so that he will know what to listen for when music is being played. As he gradually develops the required analytical power that enables him to recognize a musical theme and sense its employment in a composition, music will begin to mean something to him. He will soon have a conscious knowledge of what is being played and through this growing discrimination he will outgrow his preference for the meaningless jazz of the day and wish to acquaint himself with the masterpieces that can stand the test of time."—Paul Kempf.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Removing Rosin.

M. S.—If the coating of rosin near the bridge is very light, you can remove it with "Liquid Veneer," a patent preparation you can get in any drug store. If the deposit of rosin is thick and badly caked, you had better use linseed oil, to which a very small amount of powdered pumice stone has been added. Rub with this mixture very gently, so as not to damage the varnish of the violin. It would be better, of course, to have this work done by a skilled repairer, if one is available.

Rigart Rubus.

D. A. T.—There is an immense number of factory-made violins labeled "Rigart Rubus, St. Petersburg." These violins are rather shallow with rounded corners. They are not mentioned in the lists of leading violin makers and are of only medium value.

Article on Viols.

J. C. F.—I am glad you liked the article, "Granddaddies of the Viol Family," by Alfred Glenn, in the June number of THE ETUDE, and am obliged for the information that several fine examples of seventeenth and eighteenth century viola da gambas and viola d'amores can be seen in the collection of the Rudolf Wurlitzer Company, 120 West 42nd Street, New York, New York. There is also a fine collection of antique musical instruments in the Metropolitan Museum of Art in New York City.

The Rosary.

J. H.—You can get arrangements for violin and piano in all grades of difficulty of *The Rosary* by Nevin. For advanced violinists who are able to play music of considerable difficulty there is a very good arrangement of this work by Fritz Kreisler, the eminent violinist.

Left Hand Pizzicato.

E. T. H.—In the *Obertasse Mazurka* by Wieniawski, the notes marked with a cross (+) above them are played pizzicato with the left hand. The same rule is followed in the "Kuiawak," a violin solo by the same composer.

Steel Strings.

A. D.—The use of a steel E string on your violin will not injure the tone even temporarily. Many of our principal concert violinists use steel E strings constantly on their Stradivarius and Guarnerius violins.

Klotz Violin.

F. C. O.—Matthias Klotz was the founder of a famous family of violin makers who operated at the Mittenwald, in Germany. Through his efforts, the Mittenwald became a kind of German Cremona. If it is a genuine Matthias Klotz, your violin may be fairly valuable, although his violins are not as good as those of his famous son, Sebastian Klotz. Read advice to owners of old violins at the head of this column.

Grating Tone.

W. R.—If I could hear you play for a few minutes, I could locate the cause of the rough, grating tone you complain of instantly, but the bad tone might come from so many different causes that I cannot tell without hearing you play. You say that you have an excellent teacher. If so, why does he not tell you what causes the bad tone, and how to correct it? The probability is that you hold your bow arm and wrist too stiff, that you do not draw the bow at right angles to the string, and that you bow too near, or too far, from the bridge. However, without hearing you play, this is guess-work on my part.

Keep Fingers Down.

W. A.—There is no rule better established in left-hand violin technique than that the fingers should be kept down as long as possible. You will find this indicated by dashes following the finger marks, showing how long the fingers should be kept down, in many of the best editions of standard studies, such as Kreutzer, Rode and Sevcik (Trill Studies). A solid, reliable technic and good intonation could not be achieved, unless this were done, and it would be insufferably tiresome and fatiguing to play if each finger were removed after being used. All authorities in violin playing agree in this matter of keeping the fingers down as long as possible.

Gobetti Violin.

W. P.—Francesco Gobetti, Venice, 1690-1732, was said to have been a pupil of Stradivarius, although his violins show more the Amati outline. He made excellent violins which command good prices. I cannot judge

of its value without seeing your violin, I find one quoted at \$5,000, in a violin catalogue.

The Tightness of the Bow.

U. A.—Violinists differ as to how tight the hair of the bow should be screwed in playing. Spohr, famous violinist and teacher says in his violin school: "For solo playing the hair of the bow must not be screwed too tightly, but only tightly enough that the stick in the middle of the line, with a moderate pressure, can still be bent to the hair. For orchestra playing, the hair must be drawn somewhat tighter. After playing, un-screw the hair, to preserve the elasticity of the stick of the bow."

When tightened for playing, the stick must always retain more or less of its inner curve. However, the hair must never be so loose that the stick presses on the strings, producing a grating noise. The hair will have to be drawn tighter in the case of a bow with a very limber stick, than in the case of one with a very stiff stick.

In Three Languages.

J. N. F.—The brand of rosin you use is very good. Almost all the leading brands of rosin on the market are good. 2. Many violin books are written with the text in two or three different languages, so that it can be understood by foreigners who speak those languages. It also helps the export trade of the music publishers, since there is a far wider demand for a book published in three different languages.

Saving Finger Energy.

M. J. C.—It is a fundamental rule in violin playing that the fingers should be held down on the fingerboard as long as possible. By this system the hand is held in the position which is being used and the fingers already used will be in place if they have to be used again later on. In the example you send, the first finger in the first measure is held down so that it will be in place to be used again in the second measure. The same rule would apply to the second finger in the third measure, which would be in place for use in the fourth and fifth measures.

Suitable Rosin.

D. S.—After you have put a new string on, rub the bow (at the frog) to and fro (at right angles to the string) on the string between the end of the fingerboard and the bridge. This gets rosin on the string, so that the hair will take hold. Watch any professional player after he puts on a string, and you will see that he does this. 2.—A gut A string will give the best results. 3.—Your trouble with your rosin comes, I think, from the fact that you are using double-bass rosin instead of violin rosin. Bass rosin is softer and would cause the trouble you speak of when used on the violin bow. The copy of the label you send says "Bass Rosin" which the clerk no doubt sold you by mistake. Get a good cake of violin rosin and you will have no trouble.

Late Beginners.

Mrs. N. R. A.—You have a very late start on the violin, but, with hard study, you might learn enough to do certain types of professional work, such as playing in an orchestra where easy grades of music are used, teaching the easy and medium grades of violin music or teaching in the public schools. Your long experience as a pianist will help you greatly with your violin playing. 2.—I should have to hear you play before expressing an opinion as to what you could hope to achieve. As you have a good violin teacher, he should be able to advise you. 3.—Students studying for the profession practice from three to six hours daily.

Piano Practice.

M. H.—Studying the violin will certainly not hurt your piano work. It ought to improve it. Your arms become tired, now that you have resumed your violin work, from the fact that the muscles involved in violin playing have not been used for so long. It is the same with any kind of muscular work. Try to relax, and do not practice too long at a time. Stop for five or ten minutes when your arms begin to ache. With daily practice, I think the trouble will soon disappear.

Leeb Violins.

R. H. B.—Joannes Georgius Leeb made violins at Pressburg, Hungary. He made some fine violins, but details of his life are lacking in works on violin makers. The figure "6" pasted inside the violin under the F hole may indicate the number of the violin in a collection of violins. 2.—Glad you enjoy reading the Violinist's Etude.

QUESTION AND ANSWER DEPARTMENT

Conducted by

KARL W. GEHRKENS

Professor of School Music, Oberlin College

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Turns and the Minor Scales.

Q. 1.—(a) Please tell me how to play the following two measures from the Adagio cantabile of Beethoven's Sonata Pathétique:

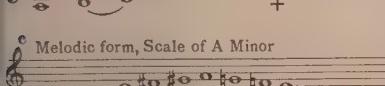
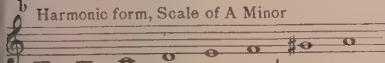
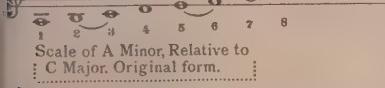
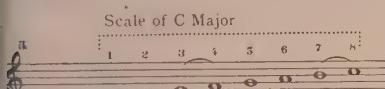


I am puzzled as to how to play the turn, (b) please tell me what is the correct way to pronounce "Pathétique"? 2.—I am interested as to the types of minor scales and how they are formed. Will you kindly give me this information?—Puzzled.

1.—(a) The turns are played as



—(b) Pä-tä-teek. 2.—There are three forms of the minor scale: original, harmonic, and melodic.

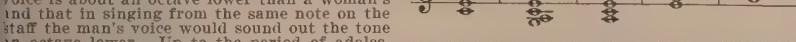


(a) The original form contains the same notes as its relative C major scale; the only difference is that the key note is A instead of C. (b)—The harmonic form is the same as the original except that the seventh (G) is raised a half step. (c)—In the melodic form both sixth and seventh (F and G) are raised a half step ascending. In descending music suitable to your special needs.

To Identify Chords.

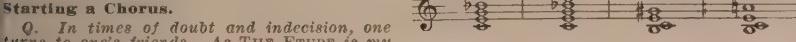
Q. I was reading in a certain book on instrumentation that "to any major chord a sixth can be added"—for instance the chord of C major.

Ex. 1 6th Added



1. What law of harmony governs these examples? Are they inversions of the relative minor, or still the chord of C major? 2. This book also stated that "to the dominant seventh chord a ninth, a sixth and an augmented fifth may be added."

Ex. 2 C 7th Add. 9th Aug. 5th Added 6th



and still the chord is primarily the dominant seventh chord."—W. W. H.

A. 1. Whether these chords are to be considered as in C major or in any other key depends entirely upon their context. 2. The addition of a note or notes to certain chords is a purely empirical procedure. The modern composer treats some such notes as simple passing notes, or, if he choose, dissonant elements for color with or without resolution.

A Thought for the Listener.

Q. Can you give me an idea of the poetic thought in Grieg's *Erotique*?—L. M.

A. Grieg had no particular poetic thought in mind when he wrote this piece. The title *Erotique* would indicate that it is a *Lore Song*. The thought suggested by such a composition would no doubt depend upon the experiences of the listener.



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A Touch of Influenza.

Q. I am thirty-four years of age and have been taking vocal lessons for two months. I had a touch of "flu" but went on with my voice study though my voice hurt after singing. A throat specialist suggested that I stop singing for three weeks. Do you think I am too old to start training? I can sing a range of three octaves with ease, though my vocal teacher tells me I am a mezzo-soprano. I have a habit of singing without stopping to breathe. Can this be corrected? Is smoking in moderation harmful to the voice?—Mrs. R. R. H.

A. If you have such good natural gifts for singing as your letter and the remarks of your vocal teacher would indicate, you may well go on with your training. How you can have a "habit of singing without stopping to breathe," as you put it, is something of a mystery. No breath, no tone. We presume that you mean that you run two phrases into one. Think of the complete phrase as a unit; before you start; sing it, and, having completed that phrase, inhale with a quick, light expansion at the waist just below the end of the breast-bone, and go ahead with the next phrase taken as a unit and not as a succession of notes and syllables. You should have followed the throat specialist's advice. Some very good singers have smoked tobacco in one form or another. But why smoke?

Ranges in Male Voices.

Q. Please name for me in THE ETUDE the various male voices and their ranges. The baritone part is always written in the bass clef, is it not? If a baritone is not available, should a high or first bass voice sing the part an octave higher?—F. A.

A. A baritone voice is neither a bass nor a tenor but in range and power comes between the two. A "first bass" part can properly be sung by a baritone. The notation for the baritone voice is ordinarily printed with the use of the bass clef, in part-music, as in the case of music for the bass voice. When a baritone sings a solo, printed for a woman's voice, with the use of the G or treble clef, he does not sing the pitches represented by the notation, but one octave lower. In part music for mixed voices, the notation of the tenor part is often printed with the G clef; nevertheless the tenor does not sing at the same pitch as does the soprano but an octave lower than the pitches represented by the notes.

A man singer whose voice has a working compass of two octaves is fortunate. The light, high tenor should have a high B flat. The more robust tenor does not sing quite so high. The baritone often has a good high F, and some do the G and Ab well. The basso cantante, or "singing bass," comes between the baritones and the low bass and partakes somewhat of the character and compass of each. The low bass should have a good low F.

Sudden Hoarseness.

Q. I am a natural tenor. My range is to high A. I am a soloist in the church choir. Can you tell me why it is that at times in my solo work a certain amount of hoarseness appears in my throat and troubles me in my singing? At other times I can sing all day without any interference at all. Is there any secret concerning this? Radio artists seem to be free of it. Could you suggest or advise exercises that I could do in order to eliminate this interference?—G. M. S.

A. That you can sometimes "sing all day without interference" would indicate that the cause of your hoarseness may be a temporary physical condition which possibly should have the attention of a nose and throat specialist. You must bear in mind that successful radio artists, real singers, have to acquire a satisfactory vocal technic before they can "make good" on the air. The competition for work before the "mike" is so keen that only those singers who have a dependable tone production and who possess a certain type of voice which "goes over" well can hope for steady employment. You do not furnish any information as to your education in tone production and singing. You call yourself a "natural" tenor. We draw the inference that you are singing without having had instruction from a good vocal teacher. It is therefore possible that at one time you are singing with a natural knack for easy, free production, which very few people possess, while on other occasions you temporarily lose that "natural" free production and for lack of knowledge are unable, just at that time, to recover it. The assistance of a first class vocal teacher should help you to be able to sing without attacks of hoarseness, provided you have no disease of the nose or throat.

Channelling the Tongue.

Q. I am a vocal student. I have a friend who also studies, and she says that her teacher makes her try to have a sort of depression in the middle of her tongue from the tip back-

ward to help the tone get fuller. My teacher has not said anything about this. Is it right? —M. S.

A. We find that some of the old teachers have mentioned the "channelling" of the tongue to which you refer. Mr. F. W. Root, in his "68 Synthetic Exercises," gives special work for bringing it about. F. Lamperti, in his book, "The Art of Singing, According to Ancient Tradition," says, "The tongue must lie naturally, slightly hollowed in the middle." Wm. Shakespeare, a disciple of Lamperti, says nothing about this point in his book, published not many years since, called "The Art of Singing." The main idea concerning the tongue, in all good teaching, however, has always been to see that it is so free from any suspicion of rigidity that, upon all the vowels, it lies as if of its own weight, with its tip against the lower front teeth. It is then free to make the many very rapid movements required of it in vowel formation and consonantal articulation. If you do think it well to try to acquire the habit of channelling the tongue, be sure that in making the effort to do so you do not bring about the slightest stiffness in the member. This is always the danger in working locally and directly with various moveable parts of the vocal instrument. Any rigidity will surely interfere with the natural, spontaneous generation of tone at the cords and also with the necessary adjustment of the vocal instrument above the cords for vowels and consonants.

Ascertaining One's Natural Register.

Q. My speaking voice is what I would call contralto. My range is F below Middle C and E above "high" C. I have had a number of teachers. Some say I am soprano; others say I am contralto. Personally I do not like to sing contralto because it is an effort to me, though I have been told by a good authority that it does not appear to be so. I am a problem to teachers. I can change my voice to a shrill, baby-like voice, to a deep mellow tone (covered, I would call it), then to one not "covered"; then I go to a high pitched, mellow tone, covered, and then to one not covered, more open. One teacher tells me all are right. A dramatic teacher in Boston tells me to keep that baby voice, in other words, to keep the voice young. I am afraid I shall never make a singer. I am over-sensitive about my diction. How can I remedy this?

In singing scales, would you advise them sung in staccato first, until I get every scale distinct?—Mrs. W. B. T.

A. Voices of long range, partaking somewhat of the character of both the soprano and the contralto, are by no means rare in the history of the profession. You say that you "don't like to sing contralto because it is an effort." If you mean by this statement that the throat feels constricted—uncomfortable—then you may be sure that your production at the moment is upon a wrong basis. Get rid of the rigidity of the parts as soon as possible; then the natural voice will exhibit itself. Your power to "color" tones, provided the tones are all truly musical, should be of use to you as an interpreter. Occasionally, for "realistic" purposes, particularly in grand opera, an ugly tone is permissible. We would suggest that you think seriously about the fact that she who can do the "swell" beautifully on all the tones of a long compass has command of her voice, and possesses one of the accomplishments of the genuine artist. You might test yourself in this respect. A good teacher can help you to overcome your trouble about "diction." Such a teacher, carefully chosen and faithfully obeyed for a long period, is worth more to the pupil than would be a dozen teachers patronized during the same period. There are first class vocal teachers in the city you mention. It is useful to sing scales staccato at first, to assist in securing a clear definition of each pitch, but such work is tiring and should not be kept up for long at any practice period. It is sometimes well to use a very short, soft, light H (aspirate), one that you can scarcely feel and which cannot be heard, in the staccato practicing. The "dry" staccato is particularly exacting for the voice.

Four Hundred Miles From a Teacher.

Q. I have been often told that I possess a good voice and have concluded that I should have my voice trained. But there are no teachers in this part, and I am not now financially able to take lessons anyway. Are there any books that I could purchase which would help me?—D. T.

A. We sympathize with your desire to learn to use well what you have been told is a good voice. How would you know when your tone was of really good quality, if you were working by yourself? However, you can get some valuable information about how to sing from "Plain Words on Singing," by William Shakespeare, and "The Rightly Produced Voice," by E. Davidson Palmer. These are not expensive volumes.

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By F. LEONARD

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Miners in music: The Boston and Montana Copper Manufacturing Company has its mines in Meaderville, two miles from Butte. In 1887 a band was organized

among the miners, with six players. Today it numbers thirty-six and contains members from other mining companies. For three years this band won first prize in the competition of the National Convention of Elks.

Gas house chimes: A set of chimes for the use of the band was originated by the conductor of the Brooklyn Union Gas Club Band, organized in 1927.

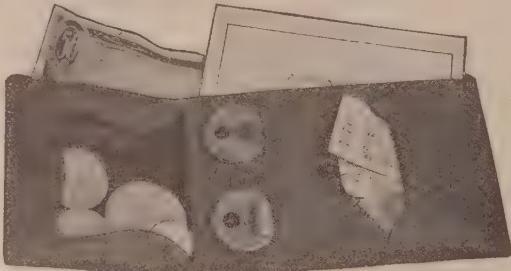
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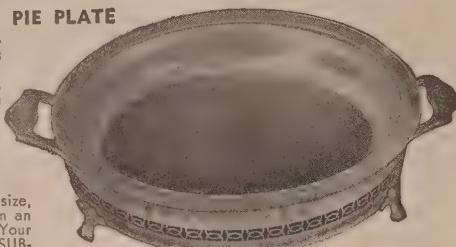


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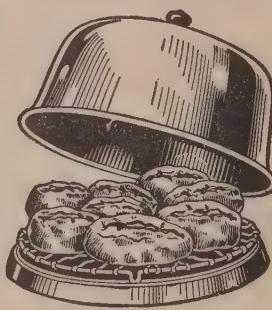
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Music Supervisor's Forum

(Continued from page 14)

black-board or books. Each lesson should be on a program basis as follows:

- 1 Review of rote songs
- 2 Individual singing
- 3 New practice work
- 4 Correction of defective singers
- 5 Review of repertoire songs

The songs used for music reading should be songs learned by rote. Teach the children to use the neutral syllable "loo" and then the Latin syllables should be learned as an extra verse by rote. Lead the children to follow the printed notation from the board and from books. Analyze the reading experience by having the classes recall phrases or single measures. When the children can recall several songs from the notation try to have them read easy songs in similar keys and measures.

In grades four, five and six, place books of grade four difficulty in the hands of the pupils and use a "rote reading" approach. At first the children should follow the words and sing purely by imitation. Later apply "loo" and teach the Latin syllables as an extra verse, then teach the pupils to follow the notation and observe the notation.

It may be necessary to place the songs on the board as in the lower grades but the older children should be quick to appreciate the relation of the tones of the scale in the "Movable do" system and to understand the value of note lengths.

A program should be followed similar to that suggested for grades one, two and three. Next year the pupils in grades five and six might use grade five material and the following year use material appropriate for each grade.

If you have older pupils in grades seven and eight, the plan suggested for grades

four, five and six could be used with a different book, namely one suited to junior high school age.

Secure copies of the most modern music series from the various book companies. Each one has a well prepared teacher's manual which will explain their use. All of this work should be presented by an experienced supervisor or teacher of school music. Consideration should be given to assembly singing, music appreciation and special musical activities.

GEORGE L. LINDSAY.

Beauty and Accuracy of Tone

How do you teach beauty of tone and correct intonation? By ear training, I suppose. But the method is what I want elucidation on.

—E. R. McI.

Beauty of tone depends upon natural vocal endowment. An attitude toward beauty of tone in speaking and singing must be developed. Relaxation brings about proper breath control. After abdominal breathing has been experienced then care must be given to removing vocal obstructions or interferences.

The muscles of the tongue should not be tense but relaxed and the jaw loose. Vitalized tone comes from practice in coordinating the organs of speech with proper resonance and forward placement.

The seeking for beauty of tone is psychological, and this is an important item in refining vocal tone. Checking of intonation with a pitch instrument frequently is the best means of securing correct intonation. If the tone is fundamentally correct little difficulty will be found with intonation. If you are in tune you are in tune

—GEORGE L. LINDSAY.

Tuning

(Continued from page 55)

string help this tone? Look up the partials of a vibrating string; we shall find that the tone B does occur in the open G. But of course it is not so apt to help out our stopped B; because, since the section of the G string giving this partial is shorter, the partial is weaker. But the second partial of the E string is a B. If our E is in perfect tune, we can expect this B to help our stopped tone.

You may doubt the ability of vibrating strings to influence each other. If so, tune your instrument as nearly perfect as you can and sound the open A *fortissimo*.

Then stop the vibration of the A with the fingers, taking care not to touch the string. Listen carefully.

The oft-repeated injunction, keep all fingers down as long as possible, is no entirely concerned with facilitating left hand technic. In some cases the finger held down may be stopping tones which actually help out the tones being played. Get out your instrument and experiment. Perhaps the player whose tone is better than yours gets that tone by careful tuning and more exact intonation just as much as by good bow technic.

THE MUSICAL PEPPER BOX

Discriminations

Old Lady (to chorister): "And how many are there in the choir?"

Chorister: "Twenty-five."

Old Lady: "Is it a mixed choir?"

Chorister: "Yes, all boys."

Old Lady: "How can it be a mixed choir if they are all boys?"

Chorister: "It is; there is some as can sing, and some as can't."—*Eastern School Music Herald*.

* * * * *

In His Element

Jim: "That violinist would make a good woodsman."

John: "How's come?"

Jim: "He saws chord after chord."

No Music

"And have you music at the church?"

I asked the rural squire.

"Wall, no," said he; "can't say we hav' Jest singin' by the choir."

—*Illustrated News*.

Precocious

"I want to get a piece for my daughter, announced a buxom mother, bustling into a music store one day.

"What grade? For how old a person? How advanced is she?"

"Oh, Myrtle's only fourteen, going on fifteen next May. But she can play anything she sets her hand to, once she gets it by the ears."

THE MUSICIAN'S MIRROR

Conducted by

MISS ROSE HEYLBUT

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The start of the New Year seems an excellent time for charting a list of Beauty Resolutions—and sticking to them! Here are ten fundamentals of personal grooming which no woman can well afford to do without, especially when she is engaged in musical work which puts her in the public eye. There is nothing new about any of these habits, certainly, but it is a good thing to check up on them every now and then, as a precaution against sheer familiarity's breeding carelessness. Let our professional woman resolve that 1934 will find her alert about:

(1) **Personal cleanliness.** No matter how many showers or swims you may take for their stimulating effect, don't skip the warm, soapy tub that rids the body pores of clogging articles and tones the skin by inducing added tone.

(2) **Skin care.** At least once a day, give the face and neck a cold-cream massage, to cleanse the pores and nourish them. If you have the time, money and inclination for additional treatments, of astringents and emollient creams, so much the better. But remember that the one thorough cleansing massage is necessary.

(3) **Hair care.** Brush the hair at least fifty strokes a day, to stimulate circulation and to bring out the natural oils. Dry hair will benefit from an oil massage, not too frequently given, and no hair should be shampooed more frequently than once a month.

(4) **Hands.** The professional hand must always be scrupulously clean and unmarred by cracks, chapping, or ungroomed nails. Soap and water, a nail brush, a good hand lotion and nail file are the essential tools for hand care. Keep the nails filed to a smooth oval, which does not protrude above the flesh, and trim them as inconspicuously as possible.

(5) **Breath purity.** Clean the teeth after each meal, if possible. Rinse the mouth with reliable germicidal mouth wash, and visit your dentist twice a month regularly, to keep teeth in sound condition.

(6) **Diet, exercise and elimination.** These are health measures rather than beauty helps, and require the utmost care. Eat a balanced diet, with any special emphasis on greens, fruits, vegetables and milk. Train the body into regular habits. Exercise regularly, in the open air whenever possible, and as nearly at the same time each day as you can.

(7) **Rest and relaxation.** Arrange your time budget so as to allow for at least one hour's utter relaxation during the day. Lie down, let yourself go and think of nothing! If you can squeeze this hour in either after lunch or just before dinner, you will find yourself possessed of new energy for the next ob.

(8) **Make-up and colors.** Use make-up, lefty, if you use it at all, always remembering that its purpose is to stimulate Mother Nature, not to outshout her. And, whatever our age may be, select the colors of your costumes, accessories and jewelry in such a way that they will sit upon you graciously.

(9) **Posture.** Don't slump or sprawl. Stand erect, shoulders back, chest forward, and carry your weight on the balls of your feet. Such a posture will enable you to look taller and more capable, and, beside inspiring confidence in others, will help you to get through the day's routine with less fatigue.

(10) **Naturalness of manner.** Finally, BE YOURSELF in all things, without studying aids and effects, or trying to copy fashions of dress and deportment because they bring success to someone else. Act as is natural to you; you cannot cultivate looks or shadings of manner which are not fundamentally your own; but each and every one of us can be pleasing by being sincere and utterly unaffected.

And a Happy New Year to you!

Questions and Answers

Agnes: My studio is arranged so that I teach in a small raised platform, and it seems that more of me is in view than I could wish! My eyes and knees have a tendency to largeness or fatness. Can you recommend some simple exercises to me, so that I may reduce in this part and feel less self-conscious?

Answer: Swimming is good exercise for leg and knee reducing. So are the sports of tennis or handball. If none of these is available, try skipping a hundred times with an ordinary skipping rope. In addition, the deep-knee bend (trying to squat as far down as possible, with the back held straight and the hands on the hips) will work wonders in ridding you of excess fatty tissue in the parts you mention.

G.J.G.: Will you be good enough to advise me how to correct a tendency towards greatly enlarged pores of the face and nose? I am sensitive about this because I sing in the first row of a choir.

Answer: If your pores are only slightly enlarged, simple witch hazel is an excellent astringent for your use. Pat it on, on a soft cloth or bit of cotton, immediately after the pores of the face have been thoroughly cleansed

with warm soapy water. If your pores are exaggeratedly enlarged, let your druggist prepare the following prescription for you:

$\frac{1}{4}$ ounce milk of almonds
 $\frac{1}{2}$ pint rose water
 $\frac{1}{2}$ pint distilled water
 $\frac{1}{8}$ dram powdered alum

Shake well, and apply as directed. There are also a number of excellent astringent or pore-reducing creams on the market, which are good to massage into the pores before retiring.

Angela T: What is the simplest and cheapest way for a violin student to keep her fingers looking attractive?

Answer: A home-given manicure, administered every day. You might prepare for yourself a handy little box, containing orange sticks, file, emery boards, scissors, cleansing tissue, cuticle liquid, lotion, polish and polish remover. None of these items is particularly costly, and they go a long way. First, wash the hands thoroughly, and remove any remaining dirt particles from under the nails with an orange stick wrapped in cotton (dipped into soapy water). Next, wrap fresh cotton around the orange stick, dip into the cuticle liquid, and work gently around the base of the nails, pushing the cuticle back. Never cut the cuticle with scissors, unless there are hangnails. Next, file the nails to the desired shape and length, in long, swift strokes, polishing away roughness and under-cuticle with the emery boards. Finally, apply polish, if desired. And always, after washing the hands, apply a few drops of hand lotion.

H.B.: The skin of my face becomes tight and chapped in winter weather, and it looks as disagreeable as it feels. I have used the treatments you recommend for the skin with great success, but I think I need something more. Can you advise me?

Answer: Sharp winter winds play havoc with the best cared for skin, causing it to behave exactly as your hands would, if you went about without gloves. What happens is that the weather dries out the natural oils of the skin, causing it to become roughened and coarsened. An excellent help against this, is a warm oil treatment. First cleanse the skin thoroughly with a rich cream. Then cover the face with little strips of gauze that have been soaked in warm oil (not hot enough to cause discomfort). Leave the strips on the face until they cool. Repeat, if necessary, though it is hardly likely that a normal skin will need two doses. Then wipe all grease from the face and follow up with a massage, with a good astringent lotion. You will find that this process will help you to combat winter weather, and keep your skin looking, and feeling, soft and smooth.

Q.T.Y.: What is the best method of applying an astringent lotion to the face?

Answer: Either pat it on, just after you have creamed and washed your face, drying it into the pores with an upward massage motion, or spray it on with an atomizer just before you are ready to powder.

Edith S.: I take every care of myself, and yet I find that at the end of the day's teaching (singing) I look so tired out and haggard that I am ashamed to appear anywhere in the evening. What shall I do?

Answer: If you are in good physical condition, you can combat fatigue by going about your routine without rush or haste and cultivating a sense of calm. Arrange your day so that nothing is hurried and rest after lunch if possible.

Caroline T.: As a result of singing, my diaphragm is much developed and tends to "bulge." As I am not really stout (one hundred and twenty pounds) I do not want to reduce. Can I do something about it?

Answer: Here are two new exercises which are said to do wonders for the diaphragm and abdomen. Jump high into the air and come down on one foot, throwing the other leg out straight sideways and turning the foot of that leg in towards the body. Then reverse the feet and repeat ten or twelve times. All motions should be vigorous. The other exercise is less strenuous. Simply seat yourself cross-legged on a rug or bed and inhale as deeply as you can, raising the arms high above the head and then dropping them slowly at the sides. Repeat twelve times before retiring.

* * * * *

No Joking

Husband (loaded with luggage at the railway station): "I wish we had brought the piano."

Wife: "Don't try to be funny, George."

Husband: "But I left the tickets on the piano." —Tid-Bits.

PARTICULARLY PLEASING SONGS WE HAVE HEARD PROMINENT SINGERS USE RECENTLY

TRY THESE EXCERPTS FOR YOURSELF AND ENJOY ADDING THEM TO YOUR REPERTOIRE.

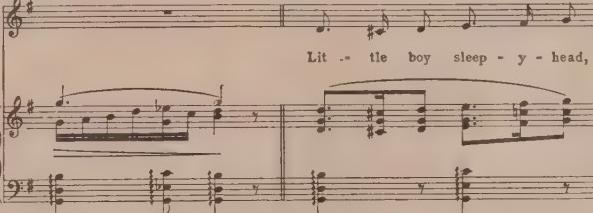
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Price, 60c



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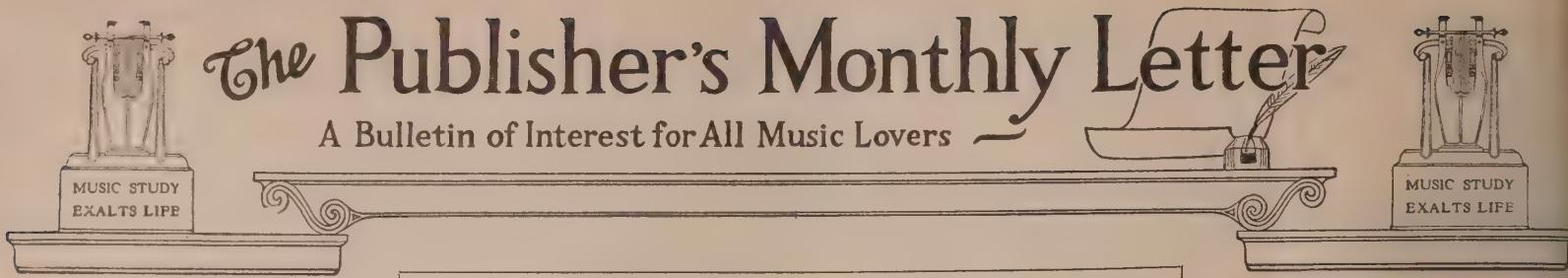
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THE COVER FOR THIS MONTH

The cover for this month might be termed a conventional pictorial decoration of a musical character but, in a way, it has something else beyond conventionality and decorativeness for those in music education, either as students or teachers.

There is something of a challenge to be found in this picture and it is the challenge which all music has for the individual. The finest instrument or the finest inspirations from the masters mean nothing when left alone. On our cover we have the mask of Beethoven, indicative of the existence of great inspirations in music from the pen of the master composer, and we have the two most popular of all instruments—the piano and the violin; but, just as the beauty and the fragrance of the rose can not be appreciated unless one gets close enough to it to look upon its beautiful coloring and to be aware of its wonderful fragrance, so even the greatest of music compositions and the most marvelous of instruments are as nothing without the individual. We may stand outside of the florist's window and enjoy in a certain measure the gorgeous display of blooms which have been cut and placed there, but there is a greater thrill and an immeasurable ecstasy of enjoyment in having part in cultivating a beautiful garden where the plants and bushes grow and the flowers bud and bloom and give forth to those who become intimate with the garden a freshness of fragrance which cut flowers can not fully retain and which even the finest of perfumes can not capture completely.

Likewise, a great measure of enjoyment comes to those who attend concerts and hear the renditions and interpretations of music performed by solo artists or well trained choral or orchestral ensembles, but like our garden of flowers, those who get close to music by cultivating it in their own lives and in individually participating in the making of music through performing or singing ability, get out of music far more than those dependent entirely upon others to bring music into their lives. Perhaps the artist did not have this thought in mind when creating his *Polyhymnia*, as we have reproduced it upon the cover of THE ETUDE, but it does seem as though he is suggesting that there are great beauties in music to which people should reach forward.

THE MUSIC YOU NEED

Whether a teacher, a professional musician or an active music worker, one must have a convenient assortment of music always within easy reach. The practical piano, vocal or violin teacher is never without this necessary adjunct to the studio equipment. A music studio or class room lacking music is unthinkable.

The piano teacher in particular needs and should have a generous supply of teaching pieces and studies from which to select the things required by pupils from week to week. There is an obvious advantage in being able to put the actual music in the pupil's hands and then and there direct attention to the things to be done or not done with it. Besides, the teacher knows that the pupil has something to work upon and is not waiting for it, thus losing valuable hours of study and practice.

Nearly everybody in the musical world knows the THEODORE PRESSER Co. and many thousands of teachers depend solely on the PRESSER mail order service to meet all types of music needs. They know that their wants will be supplied both promptly and economically. They are familiar with the liberal "On Sale" return privileges so distinctive of the PRESSER business policy and they also know that this house sets a standard in low prices that saves money for all music buyers. Furthermore, orders are filled without delay from a stock without rival in the whole world, representing all established publishers wherever located.

EVERLASTING LIFE
A CHORAL CANTATA FOR EASTER
FOR QUARTET AND CHORUS OF MIXED VOICES
Text by HELEN J. THOMPSON
Music by MRS. R. R. FORMAN

This cantata dwells upon the Biblical query, "If a man die, shall he live again?" In Part One, the assurance of life beyond—as found in the perennial survival of life in seed and bulb, the undying hope of the race in immortality, and the unshaken faith of the soul in the Creator as the Giver of Life—is presented. Part Two deals with the Resurrection of Christ, and His gift of life to all believers. The author has made com-

posite use of the Gospels, with the introduction of other portions of the New Testament.

Mrs. Forman's music is notable for its melodiousness and simplicity. This work may be given by the average volunteer choir with solo quartet. There are ten musical numbers, with solos for Soprano, Tenor, and Bass, and duets for Alto and Tenor. Interesting variety in the vocal ensemble is obtained by the use of numbers for men's voices, women's voices, and a quartet of mixed voices. The time of performance is approximately 45 minutes.

Everlasting Life will be published at an early date, in time for the obtaining of quantities for proper rehearsal of this cantata for use this coming Easter. A single copy only may now be ordered at the special advance of publication cash price of 30 cents, postpaid.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

It is really astonishing to consider the fact that with this issue of THE ETUDE, there has been presented thus far in the Historical Musical Portrait Series a total of 1056 portraits and thumb nail biographies of outstanding musical folk of all time. This unique series began in the February 1932 issue of THE ETUDE and some idea of its comprehensiveness may be gained from the fact that the names beginning with "H" will not be reached until next month's issue. In other words, so all-inclusive is this series that the names covered by the first seven letters of the alphabet have required a two year period to present them.

Much detailed research work is necessary in the preparation of this series; extended correspondence—often with foreign countries—is carried on in securing the desired photographs and biographical data.

Many of our patrons, not wishing to mutilate their copies of THE ETUDE are ordering the separate pages of each series which may be secured for the nominal cost of 5 cents a page or 25 cents a dozen (the same page or assorted). Thus at a very small total cost it is possible to have a biographical portrait series, the like of which cannot be duplicated anywhere.

Perseverance is more prevailing than violence.

—Plutarch

"WET THE ROPES"

According to a favorite story from the Orient, a King and his populace were watching a vast army of laborers lifting a priceless, carved obelisk into place when the previously unused ropes began to stretch between the obelisk and the great pegs around which the ropes were snubbed to hold each inch gained by the pull of the laborers. With the stretch of the ropes, the obelisk began to slip back dangerously. Every one paled as he realized that a catastrophe seemed inevitable.

Suddenly a stentorian voice cried out, "Wet the ropes!" With great haste many rushed to fill jars with water and then speedily they ran to the ropes and poured the water on them. Once saturated, they tautened; the obelisk no longer slipped back, and soon the huge task was completed. The King had the man who shouted brought before him and asked, "How did you know that wetting the ropes would save the situation?" "I am a sailor," the man replied.

Knowing the right thing to do at the right time is important. Knowing the right kind of service to render teachers and active music workers has been responsible for the success of the THEODORE PRESSER Co.'s direct-mail service to music buyers everywhere. Do not endanger your professional standing by any lack of meritorious and new music. "Wet the ropes," make things secure by writing to the THEODORE PRESSER Co. every now and then for a selection of materials for examination. In response to your described needs, suitable music will be sent with full return privileges on any you do not use.



PREPARE NOW FOR EASTER

Of course, nearly everybody who has an active part in selecting and rehearsing music for Easter is getting ready to make the day's program as effective as possible and doubtless many have their plans all arranged. Others will act quite soon enough to get excellent results but some few will perhaps forget the early date, April 1st, and conclude that they need not hurry while we are yet in the depths of winter. But time really slips away rapidly when we are either busy or trying to be busy and it is disturbing to find that with no definite preparations made February has gone and March is advancing toward April and that the first of that month is Easter.

Our well known facilities for meeting the needs of organists and choir directors are open to all who may be interested in getting appropriate music for Easter and we are amply prepared to submit returnable samples for examination, our own and the publications of other leading houses. Whether it is planned to sing a cantata, or to limit the musical portion of the service to solos and anthems, we are ready to help promptly in reaching a satisfactory choice.

INDIAN SONGS

FOR MIXED VOICES
By THURLOW LIEURANCE



There is nothing experimental in publishing this book as these Indian themes so effectively transcribed and arranged by Mr. Lieurance have achieved much success, both in solo and chorus settings. A similar book for treble voices is frequently used in schools, young women's colleges and in music clubs.

These numbers are unique and merit a place in the repertoire of any choral organization. They will prove especially attractive to high school chorus groups. Published in book form they provide a substantial addition to the library at no considerable outlay.

In advance of publication a special introductory price of 40 cents postpaid has been made and directors of choruses and school music supervisors may obtain single copies when the book is published by sending now this amount.

THREE EASTER CAROLS

FOR TWO-PART SINGING
By MRS. R. R. FORMAN

Those in charge of Junior Choirs, Sunday School Choirs, and School Choruses desiring new music for use during the approaching Easter season will welcome these Easter Carols by the well known composer of sacred music, Mrs. R. R. Forman.

The separate titles are *Easter Morn*, *Bells of Easter*, and *Glorious Easter*, and the texts are by Miss Helen J. Thompson, with whom Mrs. Forman has collaborated successfully in many choral works.

The composer has arranged these carols for two part singing, both parts being within a limited range for sopranos and altos. The music is bright and joyful, and exemplifies the happy spirit of the Easter tide.

Three Easter Carols will be published together under one cover, and may be ordered in quantity at 8 cents each, postpaid.



EASY QUARTETS FOR YOUNG VIOLINISTS

With this new work, young violinists will have a splendid medium for acquainting themselves with the pleasure and benefit to be derived from ensemble playing. This book being planned with the special thought in mind of taking care of the vast number of young violinists in our school orchestras who, addition to their regular rehearsal, like to meet in smaller groups for practice. The combination of four violins is of course a satisfying one and with or without the use of the optional piano part it will be possible to gain some really valuable experience in time, rhythm, shading and all the other qualities that constitute good ensemble playing.

The contents of this new collection will not only be attractive to play but they will also give the impression of being really worth while from a musical standpoint. The four violin parts will be published in four separate books and they will definitely be in first position with the exception of the 1st violin part which will have the third position work to make it attractive to those players who are able to go beyond first position.

In advance of publication the set of four thin books may be ordered at the special price of 75 cents; the piano accompaniment, 5 cents, postpaid.

MINIATURE CONCERTO (IN THE FIRST POSITION) FOR VIOLIN WITH PIANO ACCOMPANIMENT

By JOEL BELOV

Teachers of the violin know how few concertos have been composed for the student to have progressed beyond the first position. Except for those by Friedrich Seitz (No. 2 in G and No. 5 in D) which were written many years ago, there has been practically nothing published in this classification.

The value of an easy concerto as a *pièce résistance* for recital programs is readily cognized. A concerto furnishes ample musical material for study, and when it is mastered, it is much more gratifying to the pupil than an exercise which is useless for performance purposes.

We therefore take particular pleasure in announcing this *Miniature Concerto* in the 1st Position by the noted violinist and teacher, Mr. Joel Belov, who is well known for his successful violin method which has been widely used in recent years.

Miniature Concerto is made up of three movements: *Moderato maestoso*, *Tempo di trearalle*, and *Allegro*, which are played straight through without pause. As the title suggests, it is in miniature and is not too long to tax the pupil in performance. The themes are melodious and interesting and afford ample opportunity for the display of the first position technique.

To introduce this composition to teachers and pupils, a single copy will be sent at the price of 40 cents, postpaid.

VOICES OF PRAISE

COLLECTION OF ATTRACTIVE ANTHEMS

The series of reasonably priced anthem books published by THEODORE PRESSER CO. has made many friends among the choir directors and choir singers who have used them. These anthem books contain numbers that make a special appeal to volunteer choirs and to this already excellent series, a new book, *Voices of Praise*, is to be added. With contents made up of some of the most singable anthems in our catalog, this book will without doubt take its rightful place among the group of popular anthem books. Some of the best writers of the present day will be represented in the well balanced contents and every effort will be made to have a collection of anthems that will not only provide gratifying work for the chorus choir, but also give some solo opportunities to those able to undertake them.

The special price in advance of publication for a single copy is 20 cents, postpaid.

PROGRESSING ORCHESTRA BOOK

Compiled by ROB ROY PEERY

Young orchestra players who found so much pleasure in playing the delightful pieces in the *Easiest Orchestra Book* will find this new work, *Progressing Orchestra Book*, equally as attractive. With the editing and arranging in the same capable hands, it is assumed that this book will make a strong appeal to those players who are ready for just a little more ambitious playing than is required in the *Easiest Orchestra Book*.

The contents will be widely contrasted, from the *Commencement Day* march by C. C. Crummond, to characteristic and descriptive pieces like *Moonlight Revels* by Carl Andre, *The Camel Train* by Baines and the *Country Band* by A. Johnson. Several selections from the masters such as *Little Briar Rose* by Schubert will add their appeal to the book.

Care is being shown also in the bowing of the various string parts, which are all in first position. The instrumentation is complete for modern school orchestra with parts for band instruments in combination with the orchestra.

The advance of publication cash price for each part is 15 cents, piano accompaniment 35 cents, postpaid.

THE CHAPEL ORGANIST

A COLLECTION OF ORIGINAL COMPOSITIONS AND TRANSCRIPTIONS FOR THE ORGAN

Gratifying indeed has been the response to our first announcement of this new collection of easy pieces for the church organist. Hundreds of orders have been received, offering substantial evidence of confidence in the publishers of such established and favorite collections as *The Organ Player*, *Organ Repertoire*, and *Organ Melodies*.

This new album contains a generous assortment of the easier works of representative composers, with a choice selection of transcriptions not obtainable in other volumes. Playable on the average two manual organ with pedals, this collection will be of great value to the student organist for study and program use. For the busy church organist requiring a large repertoire of worthy service music, *The Chapel Organist* will prove a great boon.

It soon will be too late to get a first edition copy of this work at the bargain price in advance of publication, 80 cents, postpaid.

BURST OF SONG ALL KINDS OF GOOD THINGS FOR HAPPY GROUPS TO SING

Many gatherings are made brighter and better when the group is called upon to burst forth into song. Sometimes popular songs of the day are used for this purpose but generally, if a committee endeavors to provide a song sheet of numbers of this character, they mimeograph, multigraph or print the words only which is not so satisfactory as the words and music, and then again, it is impossible for them to get permission to reproduce the words of all popular songs. Therefore, in most cases when they do attempt anything of this character, they are infringing upon copyright ownerships, breaking a law and making themselves subject to the drastic penalties involved under the copyright laws of the United States. Popular songs of the day also are usually too ephemeral to be included in a publication designed to have any permanency and therefore this *Burst of Song* book will not attempt to include material of such character. But it will provide numbers which everyone loves to sing, including favorites in old time numbers, humorous selections, college songs and folk songs. There also will be singable ballads with beautiful melodies one enjoys remembering. The use of a little book of this character will keep community groups, lodges, schools, clubs, banquet gatherings, etc., from getting into "bootlegging" of singing material.

This little book will bear a very nominal price for quantity sale and any who wish to be sure of seeing a copy when it is published should send 5 cents (stamps accepted) now, registering his order at this special price in advance of publication so that the book will be sent to him as soon as published.

BOOK OF PIANO DUETS FOR ADULT BEGINNERS

Nothing encourages more the beginner in music than to be able to play with another, or others, the pieces he has learned. Unquestionably, the success of violin classes, and young bands and orchestras, is due to the pleasure beginners get out of playing with others and thus producing really worthwhile music to which people will listen.

The same holds true with piano duet playing. Experienced teachers use piano duets, either for two pupils or teacher and pupil duets, to give students confidence and as an aid in teaching rhythm. With older students, especially, duet playing is popular.

Many who started piano study with *Older Beginner's Book* (Williams), or *Adult Beginner's Book* (Norcross), and then experienced the delight of playing the excellent numbers in the recently published book of *Piano Pieces for Adult Beginners* are now asking for a piano duet book and this volume, now in preparation, is our response to these requests.

The THEODORE PRESSER Co. catalog is rich in suitable material and when the editors have completed their task of selecting and arranging the pieces that will form the contents of this album we are sure the book will receive a most cordial reception. If you would like to secure a first-off-the-press copy when ready, send your order in now enclosing 35 cents, the advance of publication postpaid price.

THE MELTING POT

A UNIQUE COLLECTION OF EASY PIANO SOLOS

Variety is demanded by young students of today; the American youngster is not apt to retain interest in one piece or type of piece for any great length of time. Variety is just what the Grade 1½ or 2 student will get in this collection of piano music. Each piece is an easy piano arrangement of a dance or folk tune of one of the many countries represented among the people that make up the population of our large cities. Variety and color, lilting rhythms and haunting melody will encourage practice and the teacher who gives this book as supplementary material to any graded course of studies is almost certain to meet with success.

In advance of publication a single copy of *The Melting Pot* may be ordered at the special price 35 cents, postpaid.

THE STRUCTURE OF MUSIC

By DR. PERCY GOETSCHIUS

No musical reference library will be complete without this vital new book by a leading authority on theoretical subjects. For many years, Dr. Goetschius has held the position as

Head of The Department of Theory at the Institute of Musical Art in New York City, and his numerous successful books reflect his broad experience and thorough grasp of his subject. Coupled with this, he has that rare talent of writing upon technical matters in a way that is scientific yet at the same time thoroughly engaging and entertaining.

Order your copy now at the special advance of publication cash price, \$1.50, postpaid.

SUMMER

"AROUND THE YEAR WITH MUSIC" SERIES OF PIANO SOLOS

Teachers and piano students have taken very kindly to the novel basis brought forth in this series for compiling albums of piano solos suitable for recreation and study needs. The *Spring* and *Winter* volumes already are established successes and now the *Summer* volume is under way with our editorial staff searching through many interesting medium-grade piano solos with "Summery" moods and characteristics in order to make eliminations and finally have the best of the lot that can be accommodated in this folio. This series of albums also furnishes a classified reference library for the teacher of material that can be used in pupils' recitals either where the recital is devoted to one season of the year or where a representation of each season is desired in a single recital.

The advance of publication cash price is 30 cents, postpaid.

MUSICAL TRAVELOGUES

By DR. JAMES FRANCIS COOKE

Would you like to take a trip to Europe and visit the musical shrines of the world?

The genial Dr. Cooke offers to be your "travel-guide" on this armchair journey, and he conducts his tour in most entertaining fashion as he takes the reader through the great cathedrals, opera houses, college halls, and conservatories of Europe. As a guide, the author is not so engrossed with artistic affairs as to miss those things of human as well as musical interest. Exceptionally instructive and authentic reference material and historical facts will be found in this work, in addition to a presentation of things of artistic interest.

A single copy of *Musical Travelogues* may be secured immediately upon publication at the special cash price of \$1.50, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

Two most timely works will be ready this month for delivery to advance subscribers. As classes resume study after the holidays and new classes are formed, or new students enrolled, we have scheduled for publication the new piano method *All In One—Rhythm, Melody, Harmony*, by Robert Nolan Kerr. Also on the list to be published during the current month, just in time for rehearsal for the "Spring" concert of high school or college choruses, women's clubs and choral organizations, is Richard Kountz's new 3-part setting of his successful cantata, *Dawn of Spring*. The special advance of publication prices are now withdrawn and copies may be had for examination upon our usual liberal terms.

All In One—Rhythm, Melody and Harmony is the work of Robert Nolan Kerr, successful composer of children's piano pieces. In presenting in one book these three fundamental principles of piano instruction the author, who has capably supervised the instruction of thousands of pupils, appeals to experienced teachers and many have ordered copies as a result of the advance descriptions given in this Publisher's Monthly Letter. We feel certain that when the book is placed in their hands many teachers will adopt it as permanent teaching material. Price, \$1.00.

Dawn of Spring by Richard Kountz is a cantata for treble voices singing in 3-part harmony and was arranged by the composer himself from his tuneful cantata originally published for 2-part singing. The success achieved by the original assures a cordial reception for the more satisfactory arrangement now being placed on the market. Price, 60 cents.

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BEWARE OF SWINDLERS

The holiday season has brought out its usual crop of laments from music lovers who have paid out good money for magazine subscriptions in general and THE ETUDE in particular and have received nothing in return. Beware of the stranger offering you bargains in magazines. Read any contract or receipt offered you carefully before placing an order and paying money. Do not permit any one to change the terms in an agreement presented to you. The contract is provided for your protection. Assure yourself of the responsibility of the canvasser before paying any cash. Strict compliance with the above may save you loss. We cannot be responsible for the work of swindlers.

(Continued on page 64)

RING OUT THE OLD—RING IN THE NEW!



The successful music publication frequently comes to a parallel with the ending of the year and the beginning of the new year as a supply of copies of one edition wanes and a new edition must be put in stock. Each year, of course, is of an exact measure—but editions do not imply an exact measure. A publisher of standard and educational music works wisely provides editions large enough to cover a fairly good period. A difficult piano piece, however, might be a very good seller but such a piano piece, because of the fewer number of advanced students or accomplished pianists, would require for a season a stock from a fifth to a tenth of what would be required for a fairly successful medium grade piano piece which thousands of students and average pianists would find within their reach. The following list gives some of the favorites represented on the publisher's printing order of the past month for new editions. Teachers and active music workers, of course, may make the acquaintance of any of these they do not know through the examination privileges offered by the THEODORE PRESSER CO.

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| 3787 | Tin-Pan Guards' Parade (With Words)—Spaulding | 1 | \$0.25 |
| 22973 | Little Soldier March—Rofe | 1 | .25 |
| 22974 | Swing High, Swing Low (Waltz)—Rofe | 1 | .25 |
| 24003 | A Bedtime Song—Ketterer | 1 | .25 |
| 4932 | March of the Gnomes— DeReef | 1 | .25 |
| 6459 | Buzzing Bumble Bee (With Words)—Spaulding | 1 | .25 |
| 22602 | Four Leaf Clover (Waltz)— Engelmann | 1 | .25 |
| 5561 | American Folk Melodies— Rickey | 1 | .50 |
| 24009 | My First Piece—Kerr | 1 | .25 |
| 23485 | A Dainty Gavotte—Wright | 1½ | .25 |
| 23075 | Singing to Dolly (Waltz)— Johnson | 2 | .25 |
| 30225 | The Guitar Serenade— Gaynor | 2 | .30 |
| 8232 | Arrival of the Brownies— Anthony | 2 | .35 |
| 3480 | Military March—Sartorio | 2 | .25 |
| 30061 | The Full Moon—Manz- Zucca | 2 | .30 |
| 23770 | Valse Miniature—Ewing | 2½ | .25 |
| 8879 | Carmen March—Bizet-Mero | 2½ | .25 |
| 23552 | Sleepy Hollow Tune— Kountz | 2½ | .30 |
| 30177 | Elves at Play—Mueller | 3 | .40 |
| 5065 | Für Elise—Beethoven | 3 | .40 |
| 30153 | Tumble-Weed—Bliss | 3 | .50 |
| 397 | Le Secret—Gautier | 3 | .25 |
| 2670 | Scherzo in B-flat-major— Schubert | 3 | .25 |
| 7036 | Under the Leaves—Thome | 3½ | .25 |
| 25926 | March of the Cookie Sol- diers—Lehman | 4 | .60 |
| 19650 | Viennese Refrain (Folk Song)—Felton | 4 | .35 |
| 4898 | Berceuse (From Jocelyn)— Godard-Kleinpaul | 4½ | .25 |
| 12930 | The Swan—Saint-Saëns | 6 | .25 |
| 1166 | The Skylark—Tchaikowsky | 3 | .25 |
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| 8497 | Learning to Waltz—Missa | 1 | .25 |
| 14064 | Le Secret—Gautier | 3 | .25 |
| 24029 | Song of the Volga Boatman— Mero | 3½ | .25 |
| 8166 | Quartet (From Rigoletto)— Verdi-Engelmann | 3½ | .25 |
| 8239 | Anvil Chorus (From Il Trovatore)—Verdi-Engel- mann | 3½ | .25 |

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| My First Efforts in the Piano Class (Piano Class Book, No. 1) | .75 |
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| El Capitan March—Sousa (Cat. No. 34043) | .75 |
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| Piano Book | .65 |
| Eldest Orchestra Collection (Peery) Separate Books, each | .65 |

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| Piano Book | .65 |
| Prize March Album for Orchestra—Sepa- rate Books, each | .50 |

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| Piano Book | .75 |
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| 10508 Come Unto Me—Burleigh | .12 |
| 10103 Te Deum in A-flat—Rathbun | .10 |
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| 21073 Little Green Valley—Penn- Filton | .12 |
| 21084 A Hunting Song—Hotz | .18 |
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| OCTAVO—WOMEN'S VOICES, SACRED | |
| 10128 The Lord is My Shepherd— Warhurst | 2 |
| 20291 Sweet is Thy Mercy— Barnby-Bliss | .08 |

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| OCTAVO—WOMEN'S VOICES, SECULAR | |
| 20715 Hey, Hilly, Ho!—Baines | 2 |
| 20219 Little Girl in a Calico Gown— Stultz | .10 |
| 20218 Song of the Mocking-Bird— Stultz | .12 |
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| 20069 The Vesper Bell—Wilson | .08 |
| 20275 Song of Joy—Padercoski- Gest | .12 |
| 35110 The Swallow—Serradell- Earle | .15 |

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| OCTAVO—MEN'S VOICES, SACRED | |
| 15686 I Heard the Voice of Jesus Say— Rathbun-Berauld | .12 |
| 20224 Savoir! I Follow On—Pro- theroe | .10 |
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| Selected Violin Studies in the Fourth, Half and Fifth Positions—Levenson | 1.00 |

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WORLD OF MUSIC

(Continued from page 793)

ITALIAN OPERA with Italian artists had season from October 8th to 15th at the *adtheater* of Berlin. "Il Trovatore," and "Aida" by Verdi, "La Tosca" and "Madama Butterfly" by Puccini, "Il Barbiere di Siviglia" by Rossini, and "Lucia di Lammermoor" by Onizetti, were in the repertoire; and among the singers familiar in America were Beniamino Gigli, Rosa Raisa, and Toti dal Monte.

EDWIN FRANKO GOLDMAN has been made Honorary Life President of the American Bandmasters' Association, which he founded and of which he has lately resigned his presidency. John Philip Sousa was his predecessor in this position.

ORVILLE HARROLD, a tenor long well known in both light and grand opera, died on October 23rd, at Darien, Connecticut. Born in Muncie, Indiana, in 1878, he first gained attention when singing at the Chicago World Fair of 1893. He was later singing in Indianapolis when Oscar Hammerstein heard him and urged his preparation for opera. His debut was at the Manhattan Opera House, *Canio* in "I Pagliacci"; and this engagement was followed by others as leading tenor at Hammerstein's London Opera House, a concert tour with Tetrazzini and seven years at the Metropolitan of New York.

THE GLASGOW BACH SOCIETY (Scotland) will give a performance of the "Christmas Oratorio"; and, towards the end of March it will present the "St. Matthew Passion" on three consecutive evenings.

MILTON ABORN, veteran producer of grand opera in America, passed away on November 12th, in New York. Born in Marysville, California, in 1864, his whole life had been given to theatrical activities. In 1902 he and his brother Sargent founded the Aborn Opera Company and from that time devoted their lives to giving opera in English at low prices. For the present season Mr. Aborn is giving a series of revivals of the operettas of Gilbert and Sullivan.

THE BEAUTIFUL BLUE DANUBE is said to have so pleased the Holy Father, when it was recently played at the Vatican, that he thanked the musicians and gave them his blessing. Rulers and potentates must have their moments of relaxation, and what more conducive to relaxation than is a Johann Strauss waltz?

A "MUSICAL ENGAGEMENT" of more than passing interest to the art world is that reported of Wanda Toscanini, daughter of the illustrious conductor, Arturo Toscanini, to Vladimir Horowitz, the brilliant Russian pianist.

THE METROPOLITAN OPERA HOUSE of New York City celebrated on October 22nd its fiftieth anniversary. Its distinguished career in the service of musical art for the stage began on October 22, 1883, when Gounod's "Faust" was given a gala performance with a quartet of unsurpassed singers of their day—Christine Nilsson, soprano; Sofia Scalchi, contralto; Italo Campanini (of the glorious high C), tenor; and Giuseppe Del Puente (the prince of *Escamillos*), baritone—in the leading rôles.

THE THREE MAJOR ORCHESTRAS of London opened their present season with Sir Thomas Beecham leading the Royal Philharmonic Society, Sir Hamilton Hartley at the head of the London Symphony Orchestra and Adrian Boult conducting the British Broadcasting Company Orchestra. Queen's Hall domiciled six of these concerts within ten days.

KATE VANNAH, composer of *Goodbye, Sweet Day*, one of the most loved songs in the English language, died in Boston, on October eleventh. Born at Gardiner, Maine, on October 27, 1855, Miss Vannah became well known first as a writer and then even more famous as a composer. Her compositions have been issued by no less than seventeen publishers, some of the most successful of them being listed in the catalogue of the Theodore Presser Company.

A BRAHMS FESTIVAL was held in September, at Buenos Aires. On the twenty-fourth of that month the great "German Requiem" was performed, with our own Edith Fleischer as the leading soloist and with Fritz Busch conducting. Herr Busch is also conductor of the Colon Orchestra, which included in its first concert, on September 19th, an overture by Alberto Williams, the widely-known Argentine composer.

ALFREDO CASELLA has recently completed a new concerto for violin, violoncello and piano with orchestra. It will have its first performance in Berlin, with Erich Kleiber conducting and the composer at the piano.

MUSICAL BOOKS REVIEWED

Music and its Lovers

An Empirical Study of Emotional and Imaginative Responses to Music

By VERNON LEE

Aware as we are of the extreme difficulty of adapting scientific procedure in getting at the substance of music, we have only admiration for this author who by the behaviouristic approach, has attempted to show just what human response to music is. The results are come by through a questionnaire submitted to some hundred or so people, both musicians and non-musicians, each statement being tested in the caldron of the author's criticism until it is reduced to elemental reactions and presented as general conclusions. It is a stimulating experiment, and the fact that nearly all the meat of the volume comes as the author's own "asides" (such as his distinction between "hearing" and "listening," or instance) quite apart from the quotations of his more or less vague correspondents, does not make a reading of the volume less enjoyable nor less illuminating.

Pages: 134.

Price: \$1.50.

Publishers: E. P. Dutton and Co., Inc.

The Concert-Goer's Library

Volume IV

By ROSA NEWMARCH

Actually being in on the birth—or at least *ebirth*—of some sixty-three great symphonies and concertos, re-experiencing every thrill and pang of their inception, watching, doctor-wise, each step in this disease of becoming alive, viewing the final outcome, with all the interest of a Nietzsche intent on evolving the Superman, this is what we do when we read the analyses of Rosa Newmarch.

Do we like so to harness our moods? Pleasant or no—it is a process that all living carries on for us. Is it not the wiser part, therefore, to see accomplished systematically what would be done in any case more or less bunglingly—that is, to discover consciously and conscientiously what makes the wheels of our appreciation "go around"?

Pages: 134.

Price: \$1.50.

Publishers: Oxford University Press; Carl Fischer, Inc.

Beethoven

By ALAN PRYCE-JONES

Perhaps it is best that we read a biography of Beethoven such as this—one that coldly and almost bitterly discusses his faults. For only so can we receive the recountal of its facts without too deep suffering. This is to say, we can somehow better bear the hopeless frustration of the Master if we are told he wrote stupid letters; we can endure his poverty and his helplessness if it is explained also he was rude to his friends; we can read comparatively calmly of the slow deepening of his deafness if we are also informed that he acted the tyrant to his servants and the knave to his publishers.

Engulfed with him in that helpless furious fight against fate itself, we are glad for those few straws of human weakness his history reveals. It makes it possible for us to smile wryly and forget for a moment the heaviness and the endlessness of his grief.

So we ascribe fully to this volume that cloaks in caustic literalness the stark tragedy of Beethoven's life. We are glad that the author can view a frightful scene with the clarity of eyes unblurred by awe or by tears.

Pages: 139.

Price: 75c.

Publishers: The Macmillan Company.



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SPECIAL NOTICES

FOR SALE—"The Great Operas", five volumes of handsomely bound books, containing romantic legends upon which the famous operas were founded. Beautifully colored illustrations. Size 17" x 13". Boon to opera lovers. Address Chas. E. Plumtree, Haney, British Columbia.

BEAUTIFUL, hand carved, rosewood spinet for sale. Send for circular, cut, and history. No dealers. Elsie DeVoe Boyce, School of Music, 210 S. Edison, Tampa, Florida.

ANNOUNCEMENTS

COMPOSITIONS CORRECTED and revised. Accompaniments to Melodies. Composing and arranging, W. J. Skeat, Lansing, Michigan.

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MUSIC ARRANGED, copied, harmonized. Prof. Cianfracco, Rome, N. Y.

The Game of Composers and Facts

By ELTA H. BLANCHARD

A GAME that stimulates musical history study is the writing on the blackboard of a list of names of composers, and, opposite them, in a separate column, but not in the same order, a list of facts relating to these composers, thus:

- | | |
|----------|-----------------------------------|
| 3. Bach | 1. Musician who bettered opera. |
| Schubert | 2. Most wonderful child musician. |
| 6. Haydn | 3. Father of modern music. |

- | | |
|----------|--------------------------------------|
| Porpora | 4. Haydn's teacher. |
| Mozart | 5. Writer of over six hundred songs. |
| 1. Gluck | 6. Father of the Symphony. |

The point of the game is for the child to number the names (as has been indicated above in three instances) to correspond with the facts in the opposite column. Here is a game that makes history learning an exciting adventure.

"I have always been one of the greatest admirers of Mozart, and I shall remain so till my last breath."—BEETHOVEN.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



A Happy New Year!

(A Story-Playlet)

By ERNESTINE AND FLORENCE HORVATH

CHARACTERS

A Boy and a Girl

Old Year—1933

Brahms' Anniversary

Wagner Anniversary

MacDowell Anniversary

New Year—1934

Mendelssohn Anniversary

Haydn Anniversary

Handel Anniversary

Snow-ball Scales

By GLADYS M. STEIN

This is a lively game and would be an excellent one for a winter music club meetings.

Make an imitation snow-ball of white cotton. (It may be dipped in artificial snow to give it a realistic glitter.)

Arrange any number of players in a circle with the leader (the teacher, or an older student who is very familiar with the scales) standing in the center.



Then start the game by having the leader call out the name of a major scale, and quickly throw the ball at some player. If the person hit by the ball doesn't succeed in giving the number of sharps or flats in the scale before the leader has time to count ten, he or she must drop out of the game.

The last player left in the circle wins.

BOY'S PRACTICE

By HOWARD DE C. LALONDE

*I'll practice hard and play my scales,
For well I know this all avails
To help me read my music right,
And teaches me to play at sight.
I'll keep this up as best I can,
And play quite well when I'm a man.*

My Resolution

By BERTHA M. HUSTON

I've made a resolution
For NINETEEN-THIRTY-FOUR.
I'm going to copy someone
Much more than ere before.

I'm going to copy Mother,
Because I want to be
As good and kind and patient,
And wonderful as she.

When Mother's trying new things,
Like recipes for cake,
She watches very carefully
To make no small mistake.

She takes her time to read them,
And measure with great care
Each bit of all the good things
That she finds mentioned there.

So in my resolution
I'll practice just that way,
So carefully and slowly,
And patiently each day.

My work will be much better
Than ever 'twas before,
Because I'll copy Mother
In NINETEEN-THIRTY-FOUR.

Manuel Changes His Mind

GLADYS M. STEIN

SEVERAL of Manuel's friends were sauntering down the corridor with him after school, when their attention was attracted to a notice on the bulletin board.

"Well, what does this mean?" Manuel exclaimed, as he read the following announcement:

SPECIAL CONCERT

by

THE WOOD-WIND SECTION

of the

SYMPHONY ORCHESTRA

Friday evening,

8.15

"The Wood-wind section. I bet it is something like the 'string-family' that Miss Enslin told us about last month," answered Albert. "Let's go and ask her before she goes home."

"Certainly, I'll tell you all about it," she said, when the boys rushed in with their questions. "It is the section of the orchestra in which the wind instruments are made mostly of wood," she explained. "And like the string family, it has four parts."



BASSOON

"Are the flutes the sopranos?" Albert inquired.

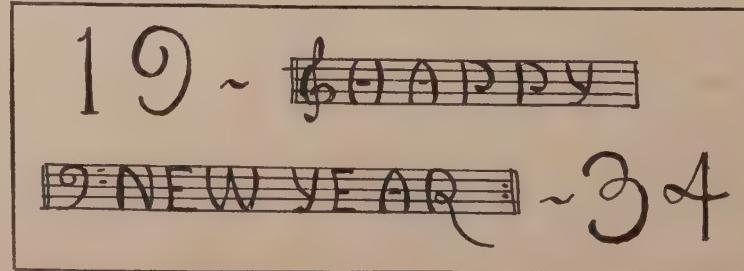
"Yes," nodded the teacher. "They and their relatives the piccolos. The flutes," she added, "have had the most music written for them of any instrument in the wood-wind section. A composer named Quantz wrote two hundred flute solos and three hundred concertos, while Kuhlau, the 'Beethoven of the flute,' devoted his entire life to writing for this instrument."

"Who invented these instruments?" asked Manuel.

"That I can not tell you," answered Miss Enslin, "but they are very ancient. However, the modern flute does not date back further than four centuries. A German named Boehm improved it greatly in 1834 by a new system of keys and fingerings."

"What wood-wind instruments play the alto parts?" asked Albert.

"The oboes," replied the teacher. "These instruments can be traced back to ancient (Continued on next page)





JUNIOR ETUDE—(Continued)



Famous Operas

No. 28

"LOUISE" AND OTHERS

would be impossible to include all the d's great operas in a series such as but those are included which are most to be presented or heard on the radio. "Louise," an opera by Charpentier, a French composer (1860-1933), tells the story of a little dressmaker in Paris, who has a rather tragic battle with life. People enjoy this opera especially on account of rich melodious music. The aria, *uis le jour* (pronounce *d'pwee l're*), is an extremely beautiful soprano and all sopranos like to sing it. (The *e* means *Since the day*.) It may be heard on Victor records, No. 6561, sung by Mary Garden, and on 6623 sung by Mary Garden. "Louise" records are Victor Nos. 9293.



CARUSO IN MANON

another charming French opera is "Le Géant de Notre Dame," by Massenet (1854-1912). It is hard to give French pronunciations in English, but it is about *ohng-lher d' No-tr Dam*. The libretto is derived from a mediæval miracle play. Do you remember what the miracle plays mystery plays were in the Middle

Ages from your history of music.)

This one tells about a poor young juggler who could not do anything but juggle hoops and balls. So he tried to show his gratitude by doing his tricks before the altar in a monastery. The monks were somewhat shocked by his antics, but the statue before which he juggled came to life and crowned him with a halo.

There is one very appealing and lovable song in this opera which may be heard on Victor No. 6785 (the opposite side of one of the "Louise" records).

"Manon" is another opera by Massenet, with a very melodious aria called *The Dream* which is available on Victor, No. 1183.

"Manon Lescaut" (pronounced *Less-co*) is an Italian opera by Puccini, but he used the same French story for his subject. One of the arias from this may be heard on Victor No. 1213, sung by Gigli (pronounce *Jeel-ye*), and another on Columbia, No. 2213D.

The opera "Hérodiade" is also by Massenet and the story is taken from the Bible story of Herod. This opera contains another popular aria called *Il est doux, il est bon*. (*Eel ae doo, eel ae bon* meaning, *He is kind, he is good*.) This may be heard on Victor No. 6604, sung by Jéricha.

"The Jewels of the Madonna," by Wolf-Ferrari, is a short Italian opera frequently given with other short operas, such as "Cavalleria Rusticana" by Mascagni (in The Junior Etude, November, 1931) and "I Pagliacci" (in The Junior Etude, June, 1932). Orchestral selections from this opera are often played on the radio and may be heard on Victor, No. 35976, Columbia, No. 50040D and Brunswick, No. 15201.

Fortunately one often has the opportunity now-a-days to hear opera, complete or in part, on the radio, and it is well to prepare for these excellent broadcasts by learning something of the operas one is apt to hear.

DEAR JUNIOR ETUDE:
Our high school has an orchestra of twenty-five members. Not long ago we played a program over the radio. In spring I hope to enter the spring music contest.

From your friend,
JEAN CRAWFORD (Age 14),
Idaho.

DEAR JUNIOR ETUDE:

I have been taking music lessons for four years. I have tried many of the ideas sent in by the Juniors and want to thank them for their originality. I am starting to form a collection of master works taken from THE ETUDE and expect to have them bound together to keep until I am older, when I shall undoubtedly be glad that I saved them.

From your friend,
BEVERLY MONROE (Age 12),
Massachusetts.

DEAR JUNIOR ETUDE:

In school I belong to our string ensemble which is made up of four violins, two violas, four cellos and two basses. I take lessons on the bass violin. Every year our school participates in the state contest for high schools for bands and orchestras, and for the last several years we have won first place for both band and orchestra. I expect soon to be promoted into the orchestra.

From your friend,
LEONA STOCK (Age 13),
New Jersey.



BRIDGEWATER JUNIORS IN COSTUME PLAY

Manuel Changes His Mind

(Continued)

Egypt and Greece, but," she added, "the modern oboe is the outcome of a gradual development, and not a product of any specific period.

"If you attend this concert," she suggested, "listen when the performers tune their instruments, and see if the oboe doesn't sound the *A* for the others to tune by. Oboes have been used for this purpose since olden times because they are less tunable than the others, with the exception of the clarinets."

"Seems to me that I've heard that there were several kinds of oboes," Manuel remarked.

"There are," Miss Enslin agreed. "In fact a whole quartet. But there has been little solo music written for them, and it is in the great symphonies, oratorios and masses that they are best appreciated.

"The oboe is called the pastoral instrument of the orchestra," she went on, "because it can best depict rustic gaiety, and during Handel's time it was almost as prominent a leading instrument as the violin. And do not forget, boys, that oboes require much steadiness in blowing, thus causing the player to become exhausted by holding in his breath, not by exhaling it."

"I know a man who plays the oboe," said George, who had been quite silent during the interview. "Maybe he will show it to me some time," he added.

"I'm sure he will if you ask him," said Miss Enslin. "Musicians are usually proud of their instruments and are very glad to show them. Another instrument in this group," she continued, "is the English Horn. It has a funny name because it is not English and is not a horn. It is really an alto oboe."

"And what about the clarinets?" asked Manuel.

"The clarinets having single reeds take the tenor parts," Miss Enslin continued, "and these are said to have been invented about 1690 by Johann Denner of Nuremberg."

"Just what are these reeds anyway?" asked Manuel in a puzzled tone.

"They're thin splits of wood cut from a tall grass commonly called cane," the teacher explained, "and our main supply comes from Frejus on the Mediterranean coast. Players have tried making reeds from lance-wood, ivory, silver and rubber, but none of them were successful.

"Mozart," she went on, "was the first composer to give the clarinet a leading place in orchestral music, and isn't it odd," she mused, "that Beethoven used only the higher notes, and Mendelssohn only the lower notes of the clarinet in their compositions?"

"Now tell us about the bass instruments," Albert begged, "and then we must hurry home to supper."

"The bassoons are very old instruments, but not as ancient as some of the others. They were introduced into the orchestra in 1671," replied the teacher. "The contrabassoon is the deepest toned instrument in the orchestra, sounding an octave lower than the music as written, thus being a transposing instrument."

"That is something I don't understand," said Manuel.

"Neither do I," said Albert.

"Well, it means that an instrument plays tones that sound either higher or lower than the notes on the printed page."

"I did not really expect to enjoy this concert," Manuel confessed, "but now I am all ready and anxious to see and hear all these instruments. Do you think I will be able to tell them apart?" he asked.

"Some of the wood-wind instruments do look very much alike unless you are very close. If I were you I would stop at the music store on my way home and ask them for some old catalogues of instruments. They will be glad to let you have them and then you can see what these instruments look like and which is which."

"That's a good idea," said Albert. "We'll do that."

"And thanks for telling us about them," said Manuel, as the boys turned to go.

"I am glad you are interested, boys. And some time soon we shall talk about the brass instruments, too."

LETTER BOX

DEAR JUNIOR ETUDE:

My piano teacher has a "History of Music" class. If we are late we have to pay a cent a minute up to five minutes, and from there on one cent for five minutes. We also have a merit chart. If we are on time we receive twenty-five merits. If we are not there we lose twenty-five. If we are late we lose five merits.

Every week we have a scale contest. The one that gets first place gets twenty-five merits, and second place gets fifteen. We also get merits from making reports from THE ETUDE and from playing solos.

From your friend,
KARLYN MARX (Age 11),
California.

DEAR JUNIOR ETUDE:

I play violin in our school orchestra, and we played over the radio recently. Besides this I play trumpet in the school band. I am enclosing a snapshot of me with my violin.

From your friend,
MARTIN BARAHL (Age 14),
Michigan.



DEAR JUNIOR ETUDE:

I am seven and a half and play the piano a little, but I practice mostly on my cello and wonder why more children do not study cello instead of piano. We have a home circle orchestra and I play the bass parts. My mother is our director and we have given four concerts of an hour each.

From your friend,
BARBARA ANN
BARNETT
(Age 7),
California.



JUNIOR ETUDE—(Continued)



JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the neatest and best original stories or essays and answers to puzzles.

Subject for story or essay this month: "The Music I Like Best." It must contain not over one hundred and fifty words. Any boy or girl under the age of fifteen years may compete, whether a subscriber or not.

All contributions must bear the name, age and address of the sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Phila-

delphia, Pennsylvania, before the fifteenth of January. Names of prize winners and their contributions will be published in the issue for April.

Put your name and age on the upper left corner of the paper and your address on the upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet.

Do not use typewriters and do not have any copy your work for you.

Competitors who do not comply with ALL of the above conditions will not be considered.

Echoes from the Music Room
(PRIZE WINNER)

How dreary this old world would be without echoes from our music rooms. It is precisely because of their echoes that music studios exert a peculiar charm on me.

While wandering through the corridors of a school of music, what a deluge of sweet sounds echoes through the halls. There are sad, sweet refrains and merry laughing tunes, but all echo over and over in our music-loving hearts. Organs peal forth their pompous tones; exquisite music is heard when a violinist draws his bow across the quivering strings. Can anything be more beautiful than an orchestra?

Strains of music inspired me to take violin lessons. I hope others will also be led in this way to such a happy choice, and then let their melodies echo in the air for the enjoyment of still others.

MILDRED HERNBERGER (Age 14),
Wisconsin.

PUZZLE CORNER

ANSWER TO OCTOBER PUZZLE

1. Louise
2. Manon
3. William Tell
4. Tosca
5. Natoma
6. Norma
7. Thais
8. Hamlet
9. Aida
10. Carmen

N. B. Owing to an unnoticed mistake in the original puzzle, the answer to No. 4 could not be correctly spelled but appeared (wrongly) as "Tosgra."

PRIZE WINNERS FOR OCTOBER PUZZLE:

VINETTA BOALTON (Age 13), Pennsylvania.

ADELAIDE KERSHNER (Age 13), Texas.

MARY ALICE McCALL (Age 13), Manitoba.

HONORABLE MENTION FOR OCTOBER PUZZLES:

Alice Beardsley, Genevieve Coleman, John Stanley, Cynthia Munder, Grace Ardell Bate-man, Annala Thropp, Muriel Masterson, Grace Helen Brown, George Cook, Sydney Gerster, Anna Marie Kopalski, Marie Evans, Adelaide Nelson, Patsy Nurman, Elsie Bachman, Gertrude Wilson, Charlotte Thompson, Genevieve McCullough, Ailsa Matthews.

HONORABLE MENTION FOR OCTOBER ESSAYS

Dorothy Gordon, H. Gersson Pitel, Betty Overbay, Betty Bramlage, Gertrude Hager, Rosemarie Z. Fello, Margaret Bellinger, Anthony Cardarel, Josephine Brennan, Patricia M. Brown, Ramona Dawn Stewart, Christine Griffen, Marian Edwards, Hope Benning, Marie Louise Jenkins, George Griggs, Theresa Lonavald, Selma Garrison, Mabel Strain, Elsie G. Wyatt, Walter Sunderman, Blanch Jennings, Beulah Berchman, Rita Brown, Elsa Marle Stringer, Marian Dobs, Rosalie Zook.

Echoes from the Music Room
(PRIZE WINNER)

The echoes I hear from the music room are the finest, as I live with my teacher who was a pupil of Josseffy, Zeisler and other famous musicians. I hear the echoes of music written by such composers as Bach, Beethoven, Chopin, Liszt and also many modern composers.

Over the radio I hear the best programs featuring our best artists, as well as Walter Damrosch's Musical Appreciation Hour.

The music I hear played by my teacher's advanced pupils is also interesting and educational; so I think the echoes I hear from the music room are wonderful and I wish everybody had such an opportunity.

BURDICK MAYBELLE (Age 13),
Texas.

Echoes from the Music Room

(PRIZE WINNER)

If the walls of Mozart's practice room could speak, how much would they have to tell us? Of how many hours of work that were put in on the clavichord that stood in the middle of a carpetless floor, or on the little violin that when not lovingly held in the youthful master's hands was put away on a bare shelf! What haunting harmonies could pour forth! What heartrending tales could be told! Melodies which could never betray to the listener the never ending complaints against poverty! Tales that would tell of aspirations and ambitions never achieved during that short lifetime!

But all aspirations and visions which inspired the long hours could never conceive the ultimate result—immortality.

ESTHER ABRAMS (Age 14),
California.

Puzzle Square

HENRIETTA ANDREWS (Age 14)

The first letters, reading down, will be the same as the first line reading across.

| | | | | | |
|---|---|---|---|---|---|
| 1 | x | x | x | x | x |
| 2 | x | . | . | . | . |
| 3 | x | . | . | . | . |
| 4 | x | . | . | . | . |
| 5 | x | . | . | . | . |

1. A well-known English composer.
2. Slow, stately movement.
3. Well-known Norwegian composer.
4. The third flat.
5. A form of classic composition.

Letter Box List

Letters have been received from the following, which, owing to lack of space can not be printed:

Jannie Fay Barnes, Rebecca Barnes, Velma Singleton, Betty Asp, Helene Iola Gitsgoff, Sarah Rosenthal, Wilda Mae McQuillan, Josephine S. Eshelman, Richard Rancourt, Lydia Pawluk, Helen M. Ellis, Doris Weisenbach, Virginia Carney, June Cowan, Joe Martinez, Erla Johnson, Patty Britt, Mary Watts, Robert Grind, Wilma Schumacher, Dorothy Mae Leavitt, Carlisle Lane.

A Royal Recital

By J. M. BALLANTYNE

An interesting and instructive playlet can be arranged with piano pupils entitled, "Queen Melody, King Harmony and Attendants."

The playlet can be made simple or elaborate according to the inclination of the teacher.

Two thrones (draped chairs on an improvised platform) are necessary for Queen Melody and King Harmony (older pupils, a boy and a girl), who are arrayed in paper crowns and robes. A royal train is provided for the queen, while the king may carry in his hand a musical staff-sign for a sceptre. In fact the whole royal equipment may be made musically symbolic.

For the queen's train bearers, two of the youngest pupils may be chosen. If the king has a train, four will be needed, and they may be called (and so emblazoned) Bass, Treble, Alto and Tenor. A herald also will be necessary for the royal court; he will announce either by voice or by musical instrument (a trumpet) those who come to bow down in subjection to the royal pair. Those who bow before the thrones are pupils who are to impersonate various piano movements.

When all is ready to begin, the herald will march before the audience in "the throne room" and announce in a loud, clear tone, "Their royal Majesties, Queen Melody and King Harmony!" The pianist will begin playing a march, maybe *Hearts and Flowers*, and slowly from another room the royal couple will move towards their thrones. Of course the king will assist

As each subject concludes his demonstration, he acknowledges the royal couple with a profound bow, and a place is assigned him beside the throne. When the performance is over the "Prime Minister" will express the wish that all have enjoyed this session of the royal court and that Music will thereafter be enthroned in all hearts. Then all will march out to the strains of triumphant music.

RADIO AND RECORDS

(Continued from page 18)

two outstanding interpreters of Wagnerian opera. The recording, divided into four parts, begins with *Brünnhilde's* appearance before *Siegfried* and ends with the approach of *Hunding*. This scene is one of the finest and most moving in the opera. Since the singers do notable justice to it, and the recording is excellent, we believe it is greatly preferable to the one in the existent "Walküre" set.

Several months ago we spoke of Victor's release of Haydn's "Symphony in C Major." More recently, Victor has followed with the issue of his "Symphony in G Major," "The Oxford" (Set M139). These two sets, originally released in London last year, as part of the commemoration of the Bi-centennial of Haydn, are important additions to the Haydn repertoire of recorded music. The admirable conductor of both symphonies is Hans Weisbach, and the orchestra is that of the ubiquitous, yet ever reliable, London Symphony.

The "Oxford" Symphony" derived its name from the fact that Haydn chose to play it at the ceremonies when Oxford conferred the degree of Musical Doctor upon him in 1792. It was written, however, four years previously, for one of his famous London concerts.

Jovian Serenity

SPIRITUAL tranquillity and happy contentment, backed by splendid workmanship and masculine strength, are the dominating features of Beethoven's "Piano Concerto No. 4 in G Major". In this, it is closely allied to his "Fourth Symphony" and the "String Quartet Op. 59, No. 1."

We have long admired this work and derived great satisfaction and inspiration from it; hence we welcome Victor's recording of it (Album M 156). As in the pre-

vious issues of the first and fifth concertos for piano and orchestra, the present one is played by Arthur Schnabel. It has been said that Schnabel makes each piano work of Beethoven, which he plays, completely his own; that is, he puts himself into the spirit of the work and interprets it with brilliance and directness, making every note, every phrase, a verity and assurance. Inevitably he plays with tonal perspicuity and the dignity of manner which the music requires. His precision in such matters is comparable to Greek statuary the perfection of which is not only inspiring at the moment of observation but also in those of contemplation. Dr. Sargent, conducting the London Philharmonic Orchestra, allows Schnabel the interpretive impulse of the work, with the result that it is more interesting when the piano part is in evidence.

Marcel Maas, a French pianist, plays Bach's "Toccata and Fugue in C minor" (three sides of Columbia discs 68131-68132D) and the "Fugue in E minor" (fourth side). These are fine recordings both from an interpretive standpoint and also from that of a recording. M. Maas is no "cut and dried" academician. He plays Bach's polyphonic passages with an ingratiating charm and sentiment which undeniably makes the music live.

George Copeland who performed the album of Spanish music about which we wrote several months ago plays two modern French morsceaux on Victor disc 1629. The selections are *Les Gnossiennes* by Erik Satie and *Adieu* from "L'Automne" by Milhaud. Although both composers are classified as modernists, these pieces are not flagrant examples of that classification. Instead, they are pleasingly romantic, somewhat reminiscent of the much neglected music of Robert Schumann.

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MUSIC OF THE SEASONS

By C. ABRUNE

Fifty years ago there was a distinct musical season. It was as arbitrary as the Gregorian Calendar. Pupils in music began at stated times and took their vacations, often six months long, at a fixed period.

All this has changed, largely because teachers have discovered that the great body of musical work need not be made disagreeable, but may become one of the most delightful experiences of life.

Pupils now begin a music term with a teacher at any season of the year. They do not wait for the particular academic bell to ring. More than this, many of the most successful pupils are those who have found that music study in the summer is one of the most

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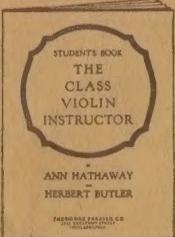
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